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"THAWING POOL"

by

Willard L. Metcalf

Courtesy of the Milch Galleries

INTERNATIONAL STUDIO

Volume
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341

October 1925

A PAINTER'S RENAISSANCE

ON THE INSIDE of the cover of a scrapbook kept by Willard L. Metcalf from the year 1904 until just before his death on March ninth last appear in his own writing the words: "A partial history of the Renaissance." To understand the point of this somewhat cryptic phrase, which matches brevity with truth, one must understand why Metcalf looked upon the circumstances of his life, both as man and artist, from his forty-seventh year onward as his "new birth." That it was his renaissance, and a high and golden one, I can testify as an art reporter during all the time recorded in this book. Metcalf's own precisely arranged clippings from newspapers and magazines of notices of his career, as expressed through his public exhibitions, would have reminded me of the fact that I had been reporting and commenting on his work for the last twenty years, had I been otherwise insensible to such memories, for among them I found not a few extracts from my own writings on this painter

Metcalf developed from a painter of conventional salon pictures to leadership among native landscape painters

BERNARD TEEVAN

beginning as far back as 1903, the year after his first "one man" show in New York.

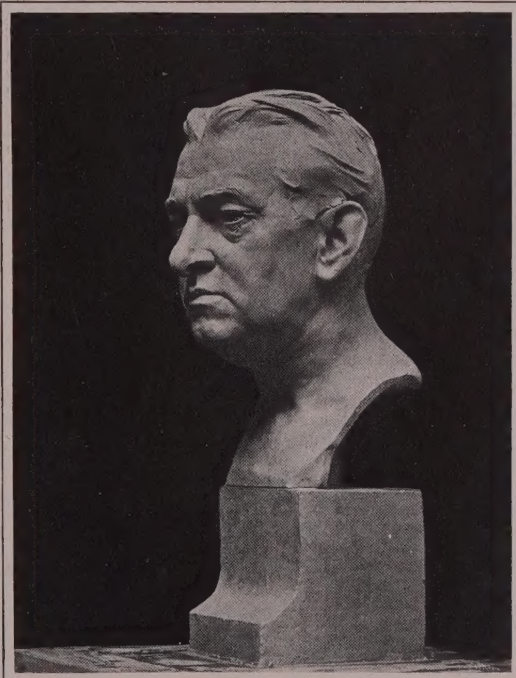
Since the date of its organization in 1898, Metcalf had been one of the Ten

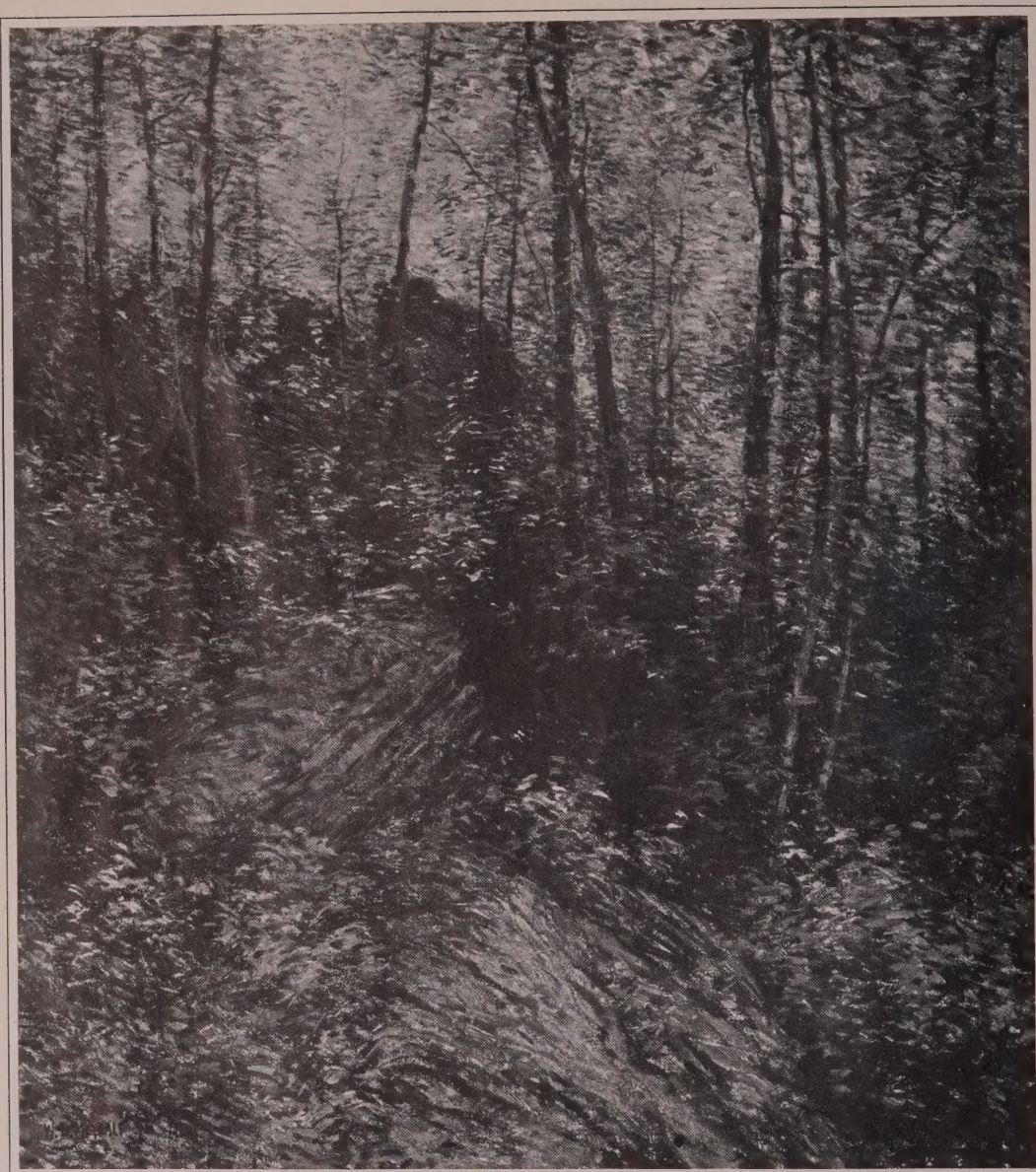
American Painters, most distinguished of all the group organizations ever formed among the artists of our country. In the ensuing years up to 1904 he had exhibited with his colleagues of the Ten and elsewhere in single canvases but, apparently, only by way of trial flights toward the consummation

of the real work of his life that was to come later. It is given to few men to realize just when the crisis comes in their vocational lives. But Metcalf knew when it came to him. It is only another proof of his great nature that he was able to put his finger definitely on the moment when the past was really behind him with all his accomplishment, and the future his to make what he would of the knowledge he had gained as to the practice of his craft in thirty years of widely diversified experience, occupation, work. And in 1904 he did something more

PORTRAIT OF WILLARD L. METCALF

BY ROBERT AITKEN





"GREEN CANOPY"

BY WILLARD L. METCALF

more than begin the creation of his own renaissance. He compelled men, by sheer brilliancy of this new achievement, to forget the Willard L. Metcalf that had been and only remember the Willard L. Metcalf who was, easily among the first three or four American landscape painters. Metcalf was seventeen years old (he was born in Lowell, Massachusetts, in 1858) when he began to study art as an apprentice with George L. Brown in Boston. One has to go back into Brown's own career to understand the soundest elements in my subject's work. This ancient of other days was a wood engraver who was born in the early years

of the nineteenth century and who turned painter and went abroad to study and copy in the Louvre. Essentially a man of tradition, Brown brought back with him to America in 1860 many canvases he had painted in Italy, classical compositions of great size and rather like Turner in his most grandiose manner. Being a man of tradition, if not at all a man of genius, Brown had a profound respect for the integrity of art and for truth. And if he can be said to have instilled these principles in his best-known pupil, for myself I believe they were inherent in Metcalf's nature, it was through the medium of teaching him to draw, more

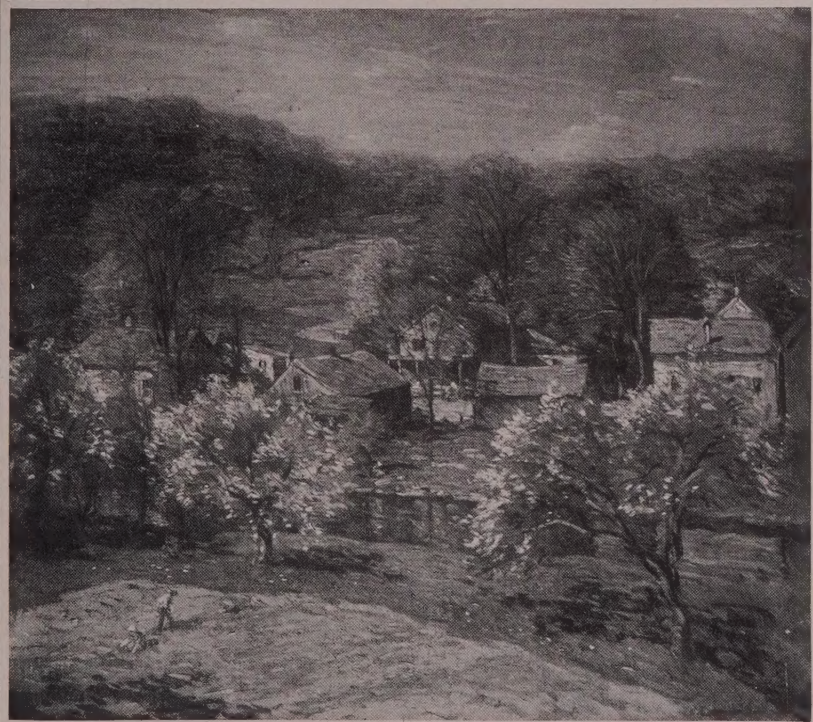


"POPLARS"—SEPTEMBER AFTERNOON

BY WILLARD L. METCALF

"THE VILLAGE IN LATE SPRING"

BY WILLARD L. METCALF





"THE OLD FARM"

BY WILLARD L. METCALF

especially how to define the character of a tree in every detail through good draftsmanship. "It is a point," Royal Cortissoz once wrote, "the lasting virtue of which it is impossible to exaggerate."

From Brown's engraving bench Metcalf transferred himself to the school of the Museum of Fine Arts in Boston. Painting brought him too little a return to live upon in those days and he grew to be one of those illustrators of the 1870's and 1880's who in later years became in turn such brilliant and famous painters. In fact by 1882 his reputation in this line was sufficiently well established for the *Century* magazine to give him a commission to illustrate a series of articles which Frank H. Cushing, of the Smithsonian Institution staff, was to write on the Zuni Indians in the southwest whither Metcalf had gone in the preceding year. No illustrator made a fortune from his work in that period, however, and it was not until 1887 that he was able to go to Paris. Being an illustrator he was naturally first and foremost

a "figure man" and in accordance with the accepted tradition of those days he entered the Julien Academy and worked under Boulanger and Lefebvre. He also knew life at Giverny, in the days of Robert Louis Stevenson, had a canvas accepted by the Salon in 1888, and returned to New York to take up illustration again.

By this time Metcalf was past thirty and he had not as yet found himself. He made a success of his illustrating and painted enough canvases to be admitted to membership in the Society of American Artists and, eventually, the Ten American Painters. In those days he chiefly painted figure subjects and his most faithful and oldest follower records a series of decorations he did about this time "for the walls of a well-known tobacco establishment in New York," a long frieze representing scenes in Cuba. He did well in a material sense. He was growing in technical achievement. He won medals at the Columbian Exposition in 1893, at the Society of American



"SPRING PASTURE"

BY WILLARD L. METCALF

"VERMONT HILLS—NOVEMBER"

BY WILLARD L. METCALF





"WINTER AFTERNOON"

BY WILLARD L. METCALF

Artists show in 1896, at the Pan-American Exposition in 1901. But it is noteworthy that between the year he marked as the beginning of his renaissance until 1907 he won no awards of this nature. It must have been in 1903 that Metcalf came to his great decision about what he meant to do with his life as an artist. That decision led him to spending a year in eastern Maine doing nothing but painting. And the artist emerging from that twelvemonth in farthest New England was the artist who for the past twenty years has been the Willard L. Metcalf we remember.

If I began with Brown and his influence in describing the Metcalf of the pre-renaissance days I have to return to Brown and his influence in describing the work of the painter who came back to New York out of the Maine woods along the banks of the Damariscotta River with twenty-one canvases, the "first collective showing of the kind made by Metcalf in New York" as one report primly described it. It was to Brown that Met-

calf owed his basic knowledge of tree forms at least and something of that quality of respect for "the verities of the New England landscape." If its coloring, so personal, so intensely American, is a part of this truth, the color was Metcalf's choicest possession. In any event Metcalf's lovely, tender yet brilliant hues led me to writing once in those long ago days, paraphrasing a remark about Robert Reid, that Metcalf "must have been born with a wood violet before his eyes."

The success of his first "personal exhibition," as Metcalf styles such in his scrapbook, was immediate. Royal Cortissoz's summary of the work in that show is quite the most perfect appreciation I know. He wrote, in part, that "to those who have long watched his progress it was plain that if he had greatly widened his range, he had as greatly fertilized the realism which he had always practiced. . . . His Maine studies reflect a sympathy more alert and more penetrating than he was wont to disclose sometime ago and the exhi-



"BOOTHBAY HARBOR"

BY WILLARD L. METCALF

"MARCH THAW"

BY WILLARD L. METCALF





"WHITE HOUSE"

BY WILLARD L. METCALF

bition was remarkable for nothing more than for its truth to the very soul of the American landscape as it is known in its most characteristic phases. The crisp airs and glancing lights of early autumn afternoons, the deep greens of summer leafage, the freshness and brilliance of water shining under a New England sky, all these sources of charm were put before us with the artist's old command of his brushes, and with a new spirit informing every inch of the painted surfaces. . . . When Mr. Metcalf pitched his tent beside the Damariscotta he resolved to paint its portrait with as much care for its individual traits as he would use in painting the portrait of a man or woman."

Here was the Metcalf renaissance indeed. Here was an extraordinary pitch of achievement presented to the public as the first of its signs and portents. The resolution, in Cortisoz's phrase, to paint the portrait of individual features and masses of the New England landscape is one of Metcalf's most striking characteristics, almost the most beautiful, certainly the finest. To look at his "Golden Hour," reproduced on the cover of this number of *INTERNATIONAL STUDIO*, is to be reminded very stirringly of how truly marvelous was this painter's feeling for portraiture of natural

objects. James Huneker once wrote of this canvas: "He has named it 'The Golden Hour.' We may better describe it as 'The Three Guardsmen.' It is a very admirable portrayal of three trees, of different families, all flowing from the painter's brush and made sentient on his canvas. We do not err in describing this picture as a triumph of Metcalf's art. In it he is the naturalist, painter, poet."

Great as has been my admiration for Metcalf's work (to me he is unquestionably the finest painter of the New England countryside we have had in exquisite beauty of color and for perfection of realism), there was a time a few years since when I did not see how he could tune his instrument higher. This was when I knew canvases of the order of the "Boothbay Harbor," the truly marvelous "Green Canopy," the "Poplar"—nearest thing to a sentimental picture he ever painted. But he taught me to change my viewpoint and that not long after. He did it through such canvases as "The Village in Late Spring," with "The Old Farm," and, almost in the last year of his life, with those noble prospects called "Spring Pastures" and "Vermont Hills." Superb in design, these pictures are even more remarkable for their color, not alone in the masses but the



"BENEDICTION"

BY WILLARD L. METCALF

details of the exquisite tones of the flowing stream, the isolated barns, the solitary trees. Here is the characteristic physiognomy of the New England landscape rendered with as much charm as Sargent painted the countenance of some lovely New England lady. Except in his own work they have no peers in American landscape art.

These equals are to be found in his snow scenes. What could better represent his fidelity to facts, his remarkable knowledge of tree forms, than the pictorial report he makes of a "Winter Afternoon?" As a piece of sheer painting, of craftsmanship, it is simply superb. And these, combined with its atmospheric effect of a bright, sharp day, gives it a thrillingly tender beauty. Elsewhere Metcalf has shown us how grim a face winter in New England can show, its desolation, its loneliness. But nothing of that appears in this canvas and only a faint adumbration in the "March Thaw," a prospect enwrapped in the kind of chill that makes country folk in that land long passionately, rebelliously, for the summer's heat and sunshine. Winter in its very last phase is seen in the "Thawing Pool," reproduced here in color, in which one may see the wood violet note in his color schemes delicately yet firmly expressed.

If Metcalf was devoted to nature he was not

insensible to mankind and especially to man's activities in building shelters for himself. Nor, since New England was his favorite painting ground through most of his renaissance (he believed a man could paint better in his own country than in any other), could he be unmoved by man's places for the worship of God. His lovely little "White House" and the stately Georgian façade of the "May Night" (souvenir of his days spent at Miss Florence Griswold's pension at Old Lyme, Connecticut) represent the one phase of this interest. The famous "Benediction" (a moonlight view of the old church at Kennebunkport, Maine) is completely typical of the other phase.

Only a few days before his sudden death Metcalf declared to his lifelong friend, Albert Milch, that he meant to go out "and paint better than ever." This had been his faith through the twenty years of his renaissance and, which does not always follow, this had been his way. Fate prevented him from painting "better than ever" after the morning of March 9, 1925. But the gallant spirit represented by that promise, the tenderness of the atmosphere of his "Benediction," still remains to remind the world of this artist who triumphed so signally in his own renaissance, Willard L. Metcalf.

Illustrations by courtesy of the Milch Galleries



"THE ROSS-SHIRE"

BY CHARLES R. PATTERSON

GOING TO SEA IN ART

"DID YOU EVER, dear, go to sea on the operatic ocean?" once asked W. J. Henderson in a whimsical moment. And he answered his question out of his wide knowl-

edge of the sea, its ships, their build and rigging, and the seamanship and navigation necessary to manage and direct them together with his fund of information concerning music drama. Taking the *Flying Dutchman*, *Tristan and Isolde* and *L'Africaine* as his horrible examples of operatic sea-going, this unusual combination of music critic, ship historian and navigation authority ruthlessly exposed Wagner's ignorance of seamen's terms and the curious nautical equipment of the cabin of the craft figuring in *L'Africaine*. When Mr. Henderson had replied to his own query his readers must have felt it was well they did their sea-going in vessels and under captains more

Several American painters and etchers are preserving the romance of the sea in authentic pictures of ships
WM. B. M'GORMICK

suited to actualities than those of the operatic ocean. Such voyaging has one amelioration at least also to be shared by those who embark with me for the period of this cruise in art. That

is, it is wholly free from the depressing blight of sea-sickness. The music critic's article is typical of the viewpoint of those who know and love the sea and its ships. For there is no class of men or women who are so keenly sensitive to misrepresentation, in picture or text, as lovers of the craft keeping alive romance and trade on the world's oceans.

Pictures of ships are found as far back as history goes. The interested or curious may find a representation of an Egyptian craft of about 6000 B.C. giving a fairly accurate idea of form of hull, of rig, of deck fittings. Pictures of ships come down to us in all sorts of art forms: on antique



"IROLITA"

BY FREDERICK SOLDWEDEL

vases, on coins, on seals of old-time seaport towns, on tapestries, in the pages of illuminated manuscripts, as engravings, and in watercolor and oil paintings innumerable. Stained glass makes contributions to this study as do fourteenth-century mosaics and paintings on china and tiles of a later date. Authorities on the subject of ships and their rigs have analyzed these representations and explain them as individual examples of the vessels of their time and use them, successively, to trace the gradual improvement in form of hull, rigging and sails up to the age of steam. The Bible, in the narrative of the voyages of St. Paul (Acts xxvii), contributes to our knowledge of ships and seamanship, one sail mentioned coming straight down to the beginning of the nineteenth century.

Except in the case of historical representations or in the seals of old seaports it is always the picturesque features of a vessel that have attracted the attention and held the interest of the artist, be he painter of vases, medallist, tapestry designer, engraver or painter in watercolor or oil. Various artists never thought of at all as "marine

painters" have contributed not a little to our knowledge of old ships. Thus Memling's "Pilgrimage of St. Ursula" in St. John's Hospital at Bruges shows four views of contemporary vessels and the ships in some of the paintings by Carpaccio and Giorgione are noteworthy contributions to maritime history except when occasionally they become too "artistic." Happily the learned student in this field knows how to extract the facts from the pardonable exaggerations.

Such Dutch painters of the seventeenth century as Van der Velde, Van de Cappelle and even Ruisdael and Cuyp have left pictures with correct details of hull and rig. Claude-Joseph Vernet's ships are first rate technically. I have in mind in connection with him a shipwreck with one vessel sinking in the foreground and another ashore at the foot of a rocky height and another with an Italian felucca under sail that are full of interesting and exact details in the matter of sails and rigging. In the eighteenth and through most of the nineteenth centuries English marine painters led the world, Turner's ship pictures being notable for



"THE WHALER"

Courtesy of Macbeth Gallery

BY CLIFFORD W. ASHLEY

their accuracy while the contemporary Dixon and Somerscales are ship painters of the first rank. It was after the clipper ship era began in the United States, in the middle of the last century, before we had any marine painters of note. They were more literal than the landscape men of the Hudson River school but without a trace of their charm. James G. Tyler and J. M. Burns are the connecting links today between the elder school and the contemporary one made up of such men as Irving R. Wiles, Charles R. Patterson, John Benson, the late Carleton T. Chapman, Gordon Grant, Eric Hudson, Clifford W. Ashley, Reynolds Beal, Frederic Soldwedel and Edward Hopper.

It is a commonplace of history to those who study maritime affairs that every great war re-creates interest in the sea and ships. As a result of the World War we have seen this demonstrated in many ways but none so conspicuous as in the ship model craze and in the increase in the number of artists who have turned to ship pictures. Many of these are frankly bad owing to the chain of circumstances that as square-rigged ships, preferably of the American clipper type, are most in demand, not a few painters try their hand at

representations of these vessels without proper study of them. The niceties of hull, rigging and equipment are quite unknown to such artists and this ignorance is glaringly plain to the expert. One of the most unfortunate results of this is that our best marine artists suffer through being classed with the men who are not equally serious in the study of the real material.

Leader of these American painters of ship pictures of today is Charles R. Patterson. I place him first because most of the vessels he represents on canvas or in watercolor are known to him through personal experience at sea. As boy and young man he served under the British, Hawaiian and American flags in successive stage from apprentice to first officer. He knows the now rare square-rigged vessel from the viewpoints of furling sails on the yardarms off Cape Horn and from directing such operations from the deck as "the mate." While still a lad at sea he was forever making such sketches as he could with paints from the boatswain's stores or studying wave forms over the side in the idle moments of a watch. It is because of this thorough grounding in seamanship that his facts of hull, rigging and



"THE CAT-BOAT"

BY EDWARD HOPPER

sails are so correct in his handsome painting of the four-masted British bark *Ross-Shire*, as the color and forms of his waves and their action are the fruits of his boyhood's purposed observation of these things while apparently idling over the rail. Gloucester and Nova Scotia fishing schooners are equally well known to him for he frequently makes working cruises in them as he does in the New England sword-fishing boats. In recent years Patterson has achieved that rare thing in the picture of a ship, technical flawlessness without that chilling "tightness" of so many representations in this field.

Pictorial historian of the American whaler is Clifford W. Ashley. As a passenger, enduring the acute physical discomforts to a layman of such a vessel, Ashley knows the whaling ship at first hand. He has painted little else but this type of craft, either at sea or at the wharves of New Bedford. The whaling bark portrayed in our illustration is typical of the "knowingness" of all of Ashley's pictures, the peer of Patterson's big "lime juicer," as sailors call a British ship, in its technical completeness and accuracy. The view-

point from which he elected to paint the whaler is a very daring one since faults in details of rigging and sails would be more quickly observable than if the vessel were coming bow on to the spectator. Surge and weight of the seas are completely felt in this painting as might be expected from an artist who has endured both and knows their irresistible force and power.

The United States has been the first yachting nation of the world for many years now, ever since we won the America's Cup in fact. But there have been few of our artists who have painted our yachting activities with the accuracy lovers of such craft desire. A generation ago Fred S. Cozzens was the illustrator par excellence of the leading yachts of that time, the nearest approach we have to him today being Frederic Soldwedel. This watercolor painter, in a picture like that of E. Walter Clarke's schooner "*Irolita*," is first concerned with the handsome pattern the angular and curving lines of hull and sails makes against sky and sea. He is mindful, too, of the activities on deck and spar in handling the sails; and if there are occasional lapses, like the missing star-



"THE FLAPPER"

Courtesy of Milcb Galleries

BY IRVING R. WILES

board foremast shrouds here, none of our painters gives to us so much of the thrilling grace of these superb pleasure craft.

Atlantic, Gulf and Pacific seaboard each have literally myriad fleets of smaller craft whose type-names present an extraordinary variety from dory and bugeye to cat-boat of the older styles down to the more modern "Star" and "Jewel" classes. Seldom does one see so wholly admirable a picture of these smaller craft as is shown in Edward Hopper's etching of "The Cat-Boat." Here he has preserved not only the fine sturdy form of the hull and rig but the quite as important thing of giving to the informed small-boat sailor his knowledge of a definite moment in sailing spiritedly expressed.

If I have left Irving R. Wiles to the last in this brief summary of the best of our present-day painters of ships it is chiefly for the reason that he is so much more widely known as a portrait and figure man that he is seldom thought of as a marine artist at all. For many years now Wiles has sought variety in his work, but only in the

summer months while away for a holiday from his more familiar genres, in painting pictures of 'long-shore craft, yachts and small boats, of which "The Flapper" reproduced here is a glowing example. He brings to these paintings of vessels a background of yacht sailor himself and of being considered the leading authority on ship models in this country. And no one can be an authority on these models without being learned as to ships themselves and the ways of the sea. Wiles paints a few of these marine pictures every summer and they immediately disappear into private collections, few of them ever appearing in public exhibitions. One of the finest things of this kind he ever did, a schooner yacht slowly fanning along before a faint evening breeze, was in the Hearst Collection and hung for several years in the Metropolitan Museum of Art. And I recall another painting of several sailing boats of the dingy class, each with its sail up and lying at the end of the usual American wooden landing, that summarized pretty much all the thrill of pleasure the boat-sailor finds in these works of Wiles.

LIVERPOOL'S STAINED GLASS

BEFORE DEALING with the present question of the stained glass of Liverpool cathedral, it is as well that we should first consider the architecture and structure of the cathedral itself in order that we may better understand and appreciate the ideals of the architect who not only conceived the building but also inspired and controlled all that is in it in the way of decoration and fittings. Seldom has it fallen to the lot of an architect to have the opportunity of designing and carrying out a cathedral such as Liverpool, which, when completed, will be the largest in Europe with the exception of St. Peter's and Seville, and will adorn one of the wealthiest cities in England where no expense need be spared to make it one of the finest examples of ecclesiastical architecture and craftsmanship of modern times.

It was in 1901 when the site for the cathedral was finally decided upon, and after a preliminary competition five architects were invited to submit designs, those of Mr. G. Gilbert Scott (who was knighted by the king after the consecration of the cathedral) being selected. In view of the fact that Mr. Scott was only twenty-one years old at the time, it was arranged that Mr. G. F. Bodley, R. A., should be appointed joint architect, in order that he might give the value of his long experience in assisting in the practical conduct of the work. The method adopted by the committee in building the cathedral has been to build one section at a time and complete it with all its fittings and stained glass before beginning another section. The Lady Chapel was first taken in hand and was finished in 1910. It has been used for daily services ever since. The choir, chapter house, and the two easternmost transepts were then undertaken and completed with organ, stained glass and other fittings, and were consecrated on July 19th, 1924, twenty years after the laying of the foundation stone.

When one comes to study the building as a whole, that which impresses one most strongly is the way in which the individuality of the architect makes itself felt throughout the entire building; one mind has conceived and visualized the whole cathedral down to the smallest detail. One looks in vain for the source from which he derived his inspiration, for it is unlike anything one has seen elsewhere. Though it is Gothic in style it is

The windows for the great modern cathedral are in keeping with the spirit of its architecture

G. P. HUTGHINSON

not the Gothic of any particular country; it is as if he had studied and assimilated all that is best in the medieval cathedrals of different countries, and had then set himself to create something that would be the expression of his own self, yet inspired by the spirit and principles which governed the best examples of Gothic architecture.

The question of filling the windows with stained glass was a subject which received great consideration, a special committee being appointed for the purpose. Pilgrimages were made to various cathedrals and churches, and visits were paid to the studios of many of the leading stained glass craftsmen in England. Eventually five of the leading firms were invited to submit a design for one of the windows in the Lady Chapel, together with a full-size cartoon of one figure, the final decision being given in favor of Messrs. James Powell & Sons, whose glassworks at Whitefriars date back to 1680. After completing the windows of the Lady Chapel, Messrs. Powell designed and carried out all the windows in the choir, aisles and transepts of the cathedral.

In the Lady Chapel there are three three-light windows in the apse, and eleven two-light windows, six on the south side and five on the north. The idea which underlies the subject scheme of all these windows is that they shall serve as a chronicle of the deeds of good women. Through all, except the central window of the apse run the words of the Magnificat, proclaiming the dignity conferred on the handmaiden of the Lord. The central window of the apse represents the Adoration of the Magi. Resting on the knee of the Virgin Mother the Christ Child stands with arms extended in welcome. Beneath are two angels holding a scroll, bearing the words "God With Us." In the windows on either side are figures of Hannah, Ruth, and Sarah on the left, with a predella subject of the Annunciation below and on the right, St. Elizabeth, Anna, and St. Mary of Bethany, with the Presentation of Our Lord in the Temple as a predella subject.

The five two-light windows on the north side contain figures of female saints connected with national and local history, and the six opposite windows those of female saints in the prayer book calendar. Besides these windows there are two on the staircase and vestibule. These commemorate the deeds of great women of recent times



APSE WINDOW IN LADY CHAPEL, LIVERPOOL CATHEDRAL

who are represented by medallion heads introduced in a scroll work and carried out entirely in black and white with a little yellow stain.

The same spirit of freedom from the trammels of conventional medievalism which characterizes the architecture of the cathedral is extended to the stained glass. Sir G. G. Scott would have no lifeless imitations of fifteenth-century canopy work, but adopted a much freer treatment. In the lower part of the central window of the apse

the stem of a tree rises and spreads its branches, in the form of a decorative scroll work of green leaves, through all the windows in the chapel symbolizing the root from which the Church springs, its ceaseless life, its ceaseless growth, and boundless hospitality, the latter quality being suggested by a variety of birds and animals sheltering among its leaves. The figures of the saints are varied in their color treatment, some being in white against a colored curtain and others

in rich color on a white curtain. In the background above each figure is introduced some building or scene connected with the saint. The free treatment of these windows gives a very pleasing effect; they are full of life and imagination, while the color scheme is restful and harmonious.

After the completion of the Lady Chapel, the windows of the choir were taken in hand, consisting of the great east window and four large two-light windows in the north and south walls. The east window is one of the largest in England, the total height being seventy-six feet and the width forty-four feet. It consists of four lights, each forty-six feet high by seven feet three inches wide, with tracery above. The subject of the east window is the Te Deum. In the rose at the top is a majestic figure of Christ in glory, while in the tracery and upper parts of the lights are figures of Cherubim and Seraphim, angels and archangels, and in the lights themselves are represented the apostles, prophets, martyrs and the Holy Church from the dawn of Christianity to the present day. Although the splendor of the design is indicated by the illustration, only color would do justice to its full beauty. With the exception of the four large figures of archangels at the heads of the lights, the rest of the window is more or less a mosaic, or tapestry, effect, suggesting a collection of many fragments of old glass, but the

monotony is relieved by the color being concentrated in bands of white and gold figures between groups of figures in rich color, the whole producing an effect of mystery which is pleasing to the eye.

The four two-light windows in the choir are perhaps the most popular in the cathedral. They are very deeply recessed, and each has a dominant color. They are generally known as the sapphire, gold, ruby and emerald windows. They portray the life and ministry of Our Lord and the manifestation of His power on earth, as related in the four Gospels. The four large circles at the top of each window contain figures of the four evangelists surrounded by small scenes peculiar to each Gospel in white and stain. The main subjects are the Nativity and Epiphany, the feeding of the five-thousand and the raising of Jairus' daughter, the Baptism of Our Lord and the Transfiguration, the charge to St. Peter, and Christ appearing to St. Mary Magdalen. Numerous subsidiary figures are



SIDE WINDOW IN LADY CHAPEL

introduced in the canopies and shafting having reference to the main subjects. In this as in other details, the gothic spirit has been the inspiration for this splendid modern creation in glass. In the north and south transepts are two large two-light windows, each with a circle above. The subject of that in the north, or War Memorial Chapel, is Sacrifice and the Risen Life and the figures or groups deal with sacrifice



PREDELLA SUBJECT IN ONE OF THE APSE WINDOWS OF THE LADY CHAPEL

and faith, the circle at the top containing a figure of Christ bearing the marks of His passion. In the south transept window, illustrated on page twenty-two of this issue, the subject is Christ Bringing Blessing to Men. In the circle at the top is a figure of Christ inviting all to come to Him, for He will satisfy their needs, and this idea is carried out in the details of the window. There are also four six-light windows, high up in the side walls of the transepts. The two central lights of each window are filled with figures, and in each of the other lights is a large coat of arms on a quarry background with a little canopy above, giving a splash of color in each. Those windows on which are found

the royal arms and those of York are illustrated here. In addition to the transept windows there

are three "annexe" windows, of four lights each, containing figures of church history saints. There are also two rose windows at the east end of the choir aisles.

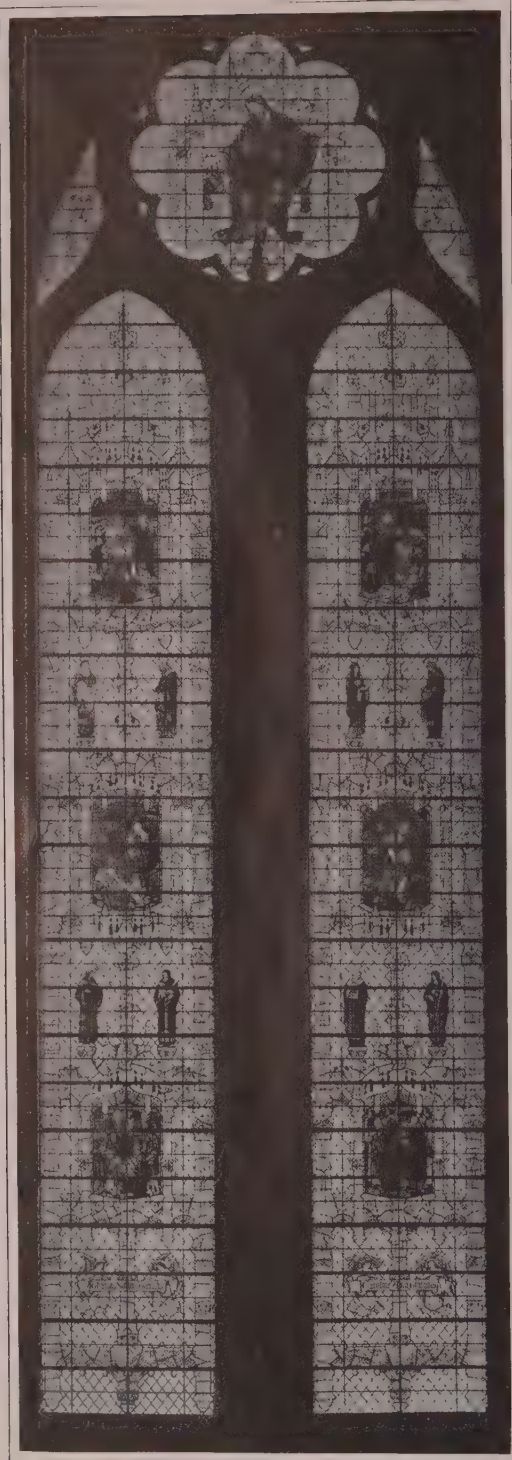
When one comes to consider the stained glass of Liverpool Cathedral as a whole, there are several lessons to be learned from it. First there is the care and trouble taken by the committee and architect in selecting the artist who was to carry out the work and secondly, the infinite amount of thought put into the working out of the schemes and subjects, all of which are full of meaning and symbolism, both being matters to be thank-

A WINDOW IN THE SOUTH TRANSEPT





THE GREAT EAST WINDOW



SOUTH TRANSEPT WINDOW

ful for when one considers the haphazard way in which windows are often allowed to be put into churches with little or no consideration given to



ST. MARGARET OF SCOTLAND

The accepted cartoon in the competition for the Lady Chapel Window

sequence of ideas or harmony of treatment. Then there is the great advantage of that close co-operation between architect and craftsman which is only possible when a whole scheme of design and treatment is worked out at one time, contemporary with the building. The architect controlled but always allowed the artist a free hand to put his own individuality into his work. The windows of Liverpool Cathedral may be said to mark a new epoch in glass, for they carry on the true Gothic spirit, but expressed in the language of to-day; modern in drawing and execution, and free from any affectation of medievalism.



AS THEY WERE IN THE BEGINNING—FOURTEENTH-CENTURY TOMB FIGURE IN THE CLOISTERS MUSEUM
Courtesy of the Metropolitan Museum of Art

Contemporary TOMB FIGURES

AS A PEOPLE we are not in the habit of visiting our churches to look at their art objects. It is not that American churches are barren of such things. The fault lies in the

The mortuary sculpture now in our churches has been neglected both by writers and public

FRANCIS HAMILTON

fact that we are not told they are to be seen. When we go to Europe we think of at least half-a-dozen churches and cathedrals we must see for the first time: St. Paul's, Notre Dame, Cologne, Rheims, Chartres, St. Peter's, Milan. And most of us look at and walk through countless others chiefly for the reason that we have been told to do so in the various kinds of books combining to present European art propaganda. Except on the occasions of our great international expositions, beginning with the Centennial in 1876, the United States has

never realized and utilized art and architecture as an economic factor in the nation's life. This general indifference to these two arts as financial assets of our cities is chiefly due to a lack

of intelligent appreciation of the fact that "art pays" and a consequent neglect by our press of its opportunity and duty to spread this light in its columns. Two signal instances of this may be noted in connection with the treatment of architects and sculptors in this country. The last names thought of in connection with the completion of a new public building or the unveiling of a new work of sculpture are those of the architect or artist. So accustomed are men in these professions to this neglect that when I made an inquiry of one of the



MRS. FRANK DUENECK

In the Metropolitan Museum of Art

BY FRANK DUENECK

sculptors whose work is reproduced with this article, regarding it he enquired first, and with no uncertain surprise, "where did you hear about it?" And that particular work is in one of the most widely known American cathedrals.

The striking group of contemporary tomb figures to which this article is devoted are little known outside of professional circles in America. They represent a tradition born of the French Gothic, in the fourteenth century and which has been carried down unbrokenly to our own day and our own country. There is something infinitely touching in the realization that after Gothic art began to show evident signs of exhaustion at the beginning of the fourteenth century it had its final upflickering flame in the creation of these memorial statues for tombs. And when, as in my contemporary instances, they preserve that original form of recumbent figures

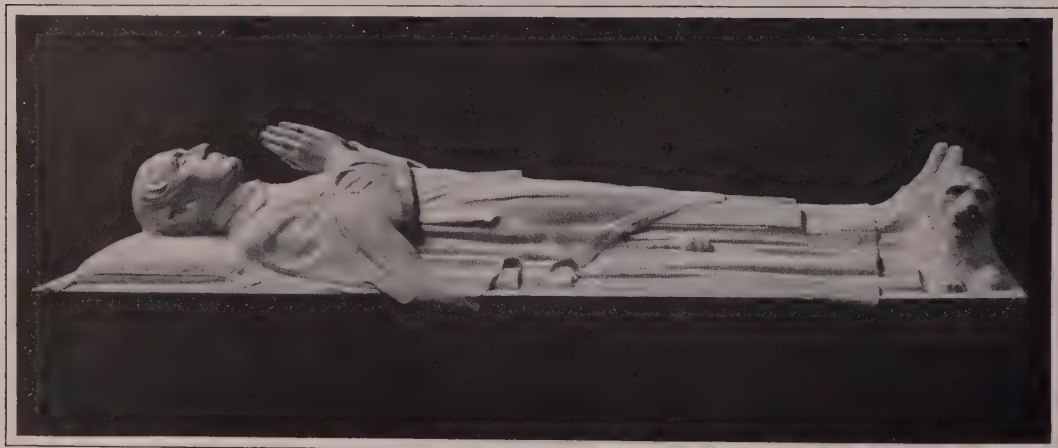
portraying dead persons lying in peaceful attitudes they never fail to awaken a feeling of grave admiration. Lorado Taft, in his work on American sculpture, recalls that when Frank Duveneck's memorial figure of his wife was first shown in this country, "so exquisite is its sentiment, so worthy its execution that even the plaster cast, when shown in an exhibition of the National Sculpture Society at New York, in 1898, seemed to convert its surroundings into a memorial chapel."

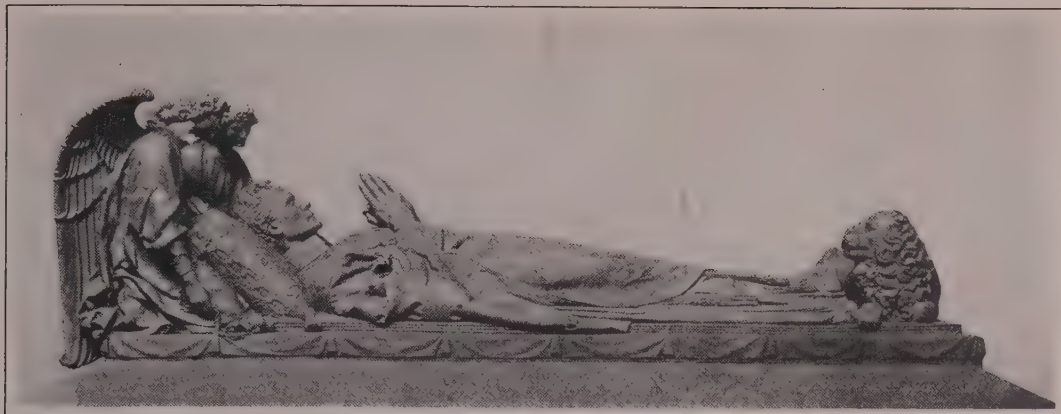
What the original Gothic memorial figures actually were is shown in our reproduction of such a work of sculpture from France in the middle of the fourteenth century which occupies a place in the centre of the floor of the little Gothic museum called "The Cloisters," created by George Grey Barnard and now an annex of the Metropolitan Museum of Art. It represents a knight in the armor of about 1350, lying at full length with his

DR. MORGAN DIX

In Trinity Church, New York

BY ISIDORE KONTI





FATHER BROWN

In the Church of St. Mary the Virgin, New York

BY J. MASSEY RHIND

feet resting against a crouching lion of St. Mark, this last being one of the elements still used in these tomb figures. Four of the most famous of the first type evolved in France are the effigies of Haymon, Count of Corbeil (about 1320) in the Church of St. Spire in the town of Corbeil; of Robert D'Artois in the Church of St. Denis near Paris; and of Philip VI and Charles V in the Louvre. From nearly a hundred years later comes the more ornate memorial figure of Philippe Pot, Seneschal of Burgundy, who lies on his slab with his hands in an attitude of prayer supported by eight cloaked and hooded figures.

In this particular form of memorial sculpture there were only two variants from the original type. These were the figures kneeling in prayer that were developed in the sixteenth century from the votive figures of donors, and the grotesquely realistic style modeled in England in the same century. One horrible illustration of bad taste in this connection is to be found in some of these English tomb figures represented as reclining on

their sides supported by the right forearm, the left hand resting on the upraised knee. The Fettiplace monument in Oxfordshire shows three such figures lying on shelves recessed in an ornate mural tomb. This departure from the humble attitude of prayer was one of the outcomes of the Reformation and it had a more graceful, yet undeniably repellant, illustration in the early seventeenth century effigy of Lady Elizabeth Carey in the church at Stowe-Nine-Churches, in Northamptonshire. The portrait figure has the head well elevated on a rich cushion with the right hand on her breast, the left hand by her side, her costume including the then modish embroidered stays. In both these variants of the two original types the attitudes are realistically natural but they are wholly without the devotional feeling of the old and our own illustrations. In this realistic field one of the most touching types is that of the double-figured memorial, a knight and his lady lying side by side, generally with the right hands clasped.

BISHOP HORATIO POTTER

In the Cathedral of St. John the Divine

BY ISIDORE KONTI



Armor history has been markedly developed through the study of these military effigies, as most of them were for the first two centuries of their existence. In point of fact practically all that we know of fourteenth-century armor comes from the study of these effigies and memorial brasses. Chain armor is very realistically and accurately represented and the beginnings of plate armor may be studied in the effigies from the early part of the fourteenth-century. And this study may be carried along through the seventeenth century. Broadly speaking, and except as contributions to our knowledge of the fashions of those times, English tomb figures have been most useful as contributions to what we know about the mailed defences of the knights of the medieval and renaissance eras. Their memorial and devotional aspects appear to be quite secondary to these more wordly attributes.

The American introduction of memorial effigies is based solely on the original devotional idea. The period of years from 1898 covers five contemporary works selected as illustrations, the ones not included being the effigies of Bishop Onderdonk, fourth Episcopal bishop of New York, in Trinity Church (no record appears to be in existence of the name of the sculptor of this); that of Bishop Satterlee in Washington, D. C.; and the Robert Bacon memorial group by Malvina Hoffman, which is not a pure example of a tomb figure since its idea is symbolical and not realistic portraiture of an individual.

For its story and its serene beauty the figure of the dead wife of the late Frank Duveneck, the Cincinnati painter, may surely be placed in the front of our American group. On the death of Mrs. Duveneck in Florence toward the end of the last century her painter-husband was moved with a passionate desire to create a memorial of her in this ancient and honored manner. And although sculpture was an untried field with him so strong was his purpose that he modeled this moving figure which rests above Mrs. Duveneck's tomb in the English cemetery in Florence. We can know it at home here through the plaster reproduction presented to the Metropolitan Museum of Art by its author. The figure is profoundly moving in its realism of so perfect a type of American womanhood, through its costume, through its achieved air of eternal rest and peace. It may be considered heretical to say so but I call this effigy infinitely more touching than the more famous Adams memorial figure by Saint-Gaudens in the Rock Creek Cemetery in Washington. In that work Saint-Gaudens appeared to say, "Behold I tell you a mystery," and his mystery appears to have any

solution the beholder chooses. But in the case of the Mrs. Duveneck figure devotion was its spring and devotion remains its dominant effect. In that lies one of its perfections.

Elsewhere among these figures the intention is purely memorial. The four Episcopal clergymen were important figures in their church in their lifetimes and it was out of devotional respect that the commissions for the tomb figures were given to J. Massey Rhind, Isidore Konti and James E. Fraser, Konti being the sculptor of the Morgan Dix effigy in Trinity Church and of Bishop Horatio Potter in the Cathedral of St. John the Divine on Morningside Heights in New York.

Rhind's recumbent portrait figure of Father Thomas McKee Brown, for many years the beloved rector of the Church of St. Mary-the-Virgin in New York, is the most ornate of all these in design. The prone figure, with the feet resting against the traditional lion of St. Mark and the head supported by a richly covered pillow, is in the purest early Gothic tradition. Charles H. Caffin in his *American Masters of Sculpture*, one of the few references in print to these works, says of Rhind's figure: "It is very truly monumental, with an exquisite placidity and tender gravity of feeling; the lines of the figure severely simple, the vestments, notwithstanding some elaboration of delicate detail, subordinated so completely to the form, and the latter in its supple fixity expressive of the eternal calm of the head. It is a figure from which emanates a very unusual atmosphere of spirituality."

To the Gothic basic element in his scheme Massey Rhind added a touch from the Renaissance in the figures of the two kneeling angels who support the pillow. They are quite of the Florentine Renaissance in type and in sweetness of expression and their concern over the figure they support is not that of grief but of tender solicitude. These guardian angels appear only once again in my group, as part of the memorial to Bishop Onderdonk and add little to that unimpressive work. The figure of Morgan Dix by Konti is again a pure piece of Gothic tradition heightened in its effect by being placed in a Gothic niche in the entrance to the chapel at the right of the high altar. Here, too, the Lion of St. Mark is at the feet of the figure, the head rests on a flat, plain pillow, and the vestments are treated with elaborate detail. In both these figures the hands are outstretched and held pressed together in an attitude of prayer.

The impressiveness of the settings of Isidore Konti's figure of Bishop Horatio Potter and that of James E. Fraser's Bishop Henry Codman



BISHOP HENRY CODMAN POTTER

In the Cathedral of St. John the Divine

BY JAMES E. FRASER

Potter add much to their effectiveness and nobility. The "Founder's Tomb," so-called since Horatio Potter began the plan for the Cathedral of St. John the Divine, is placed on an elevated base in the ambulatory between two great pillars and immediately behind the high altar, its position being traditionally that reserved for the founder of a cathedral. In this work Konti followed the style of the English Gothic of the fifteenth century and except for the bishop's crozier and his vestments no further details of ornamentation are added. Since the figure is placed fifteen feet above the ambulatory floor a stairway leads to a platform behind the tomb so that visitors may have a close view of the figure.

Fraser's effigy of Bishop Henry Codman Potter is in the Chapel of St. James, one of the chapels of the Seven Tongues that are such noteworthy elements in the cathedral design. It lies on a superb base of yellowish marble, the feet pressed against a simple round pillow, the hands resting on the breast, the head pressing down into the uppermost of two cushions. Technically this

is an extraordinarily fine work and as a piece of realistic portraiture it is thrilling.

Reference has been made to the Robert Bacon memorial by Malvina Hoffman as representing an idea quite different from that animating the others pictured here. It is comprised of two figures, a dead Crusader (such as those who went from Cambridge, England, in the twelfth century and gave their lives for an ideal) lying upon a cross with his head pillowed in the lap of a cloaked woman who looks upward in mute appeal. The two figures symbolize mutual sacrifice, and as they are not portraits of particular individuals the divergence from the original type is complete. Not the least of the interesting features of these figures as a whole are the traditions connected with their poses and accessories. Thus in the case of this Crusader his feet are side by side and pressed against a cornice-like base, this indicating that he was one of those Crusaders who never reached Jerusalem. When such a knight did reach the Holy City he was represented in one of these effigies with his feet crossed.

The CHIPPENDALE MYSTERY

AS TO WHETHER OR NOT three Chippendales practiced the cabinet maker's art in eighteenth-century England, there are some incontrovertible facts. All the staid old encyclo-

pedias are agreed that a Thomas Chippendale, cabinet maker, had a son, Thomas, of great ability. Even the young radicals while questioning the premise of such eminent authorities must none the less grant this second Thomas a father, and furthermore, might as well concede that the said father was the wood-carver who originally lived in Worcester. The contention is logical enough that, having made a local success, this wood-carver who became a cabinet maker, was desirous of wider fame and therefore went to London, being that Chippendale who had a shop there in the year 1720. By 1735 the name of Chippendale was an established one, an accomplishment that under the circumstances could scarcely be credited to the famous Thomas whom I shall designate as the 2nd, for he, having been born about 1710, was then a very young man.

When Thomas, 2nd was working in the shop in Conduit Street, Long Acre, London, a marriage was recorded in St. George's Chapel, Mayfair, between one Thomas Chippendale and Katharine Redshaw, May 19, 1748; which might reasonably have been that of this comparatively young man, presumably the son of that Thomas, 1st, who migrated from Worcester.

In 1753 the shop of Chippendale was moved to fashionable St. Martin's Lane. There is mention in the *Gentlemen's Magazine* of April 1755 of a fire that occurred therein and of the destruction of the

Two, three or one cabinet-makers of that name in eighteenth century England still a matter of doubt

JANE HOLBERTON



FIGURE ONE. EARLY CHIPPENDALE CHAIR. CIRCA 1727

chests of twenty workmen. The Chippendale shop is said to have employed as many as one hundred men.

Having granted him a father, did this one really famous member of the family have a son? As one mortal could hardly have so long a span of activity as that of which we have the evidence, it is putting no strain on one's credulity to believe that it was the second Chippendale who was buried in St. Martin's Churchyard, November 13, 1779; his age is given as 62 and may be incorrect.

It would date his birth as 1717 upsetting previous records, but certainly making the earliest work definitely his father's. Having been decently interred it is reasonable to suppose that "he stayed put," and let his son, the 3rd Chippendale, carry on the partnership which was Chippendale & Haig from 1763 to 1784 and that of Haig & Chippendale until 1793, when Haig, erstwhile book-keeper of the firm, retired. This Chippendale who styles himself "Jr." moved to Jermyn Street. He lived there until his death in 1823. Described as a man of retiring disposition the firm which he conducted ceased to be a creative one, but doubtless it still carried on the excellent traditions of workmanship established by the elder Chippendale. The firm had been frequently employed by the Adam Brothers whose partnership began in 1758. They were architects and decorators and not, as is popularly supposed, cabinetmakers.

A not uninteresting bill sent out under the name of Chippendale, Jr., is at Stourhead, Sir Richard Colt Hoare's place in Wiltshire; a man does not style himself "Jr." unless he is proud

to do so. Three portraits of this Chippendale have been traced by C. H. Holmes of the National Gallery—(1) by J. Porter, R. A. No. 375, dated 1792 and (2) miniatures by J. T. Barber, R.A., 1798, also listed as No. 375.

Sir John Soane's Museum, Lincoln's Inn Field, London, has in its possession a chair, the authenticity of which is based on a bill of sale dated 1725. As the second Chippendale was then only a boy, the father must have made it. Although well made, it is hardly a tasteful piece. Perhaps the same hand is also responsible for the more impractical, greatly over-ornamented designs in the *Director* of 1759. One can imagine the son who was then between forty and fifty, glad to have his father absorbed in the publication of the book while he, unmolested, went on with his never ceasing experiments of new forms and designs.

Sir Thomas Baring, Governor of Barbados, Commissioner of Excise, seems to be the only close friend traceable. An amateur architect of no mean ability and the sponsor of Chippendale at the Society of Arts in the year 1760, the same year the then twenty-year-old Boswell was elected. Sir William Chamber's book of the East was a source of inspiration as must have been also the club fellowship with Sir Francis Baring, founder and chairman of the East India Company. So, although lacking a fine education, he had the advantage, in his later years, of association with men who had had the best and who were outstanding figures in that age of decided personalities. Among these were Lord Sandwich, elected in 1758, whose name has become a daily by-word simply because he asked to have meat brought to him in such a fashion that he need not leave the gaming table in order to



FIGURE TWO. COMMODE IN THE FRENCH MANNER



FIGURE THREE. OCCASIONAL TABLE

eat; Lord Chesterfield, Gibbon, Goldsmith, Sir Joshua Reynolds, all of whom were contemporary members with Chippendale, 2nd, and made a rendezvous of the cabinet-maker's, for in those days most fine pieces were made to order from designs that must be frequently discussed to determine which quirk or angle was preferable. Hogarth, whose studio was nearby, immortalized many of Chippendale's pieces in his work as for instance in "Marriage à La Mode." One must not overlook the fact that the cabinet-maker shared with the architect the profession of interior decorator, which only lately has become specialized.

FIGURE ONE.—An arm chair not dissimilar to the piece at Sloane's is markedly early Chippendale. I can find no design like it in the *Director*. The splat is one of the many variations of the vase shape with strap



FIGURE FOUR. TIP TOP TABLE

work, ribbon work, shells and leaves forming a conglomerate whole with the undulating top in a fashion that went out by 1745. A portly look marks the broad sweep of the arms with their ample curve. The width of the seat and the solidity of the legs with their carved acanthus on hips and ball and claw terminals combine to place it as a chair made for a country squire's. In the town house, the Georgians aimed at a certain French likeness of appearance more suited to the superficial existence than the fashion of the town. The ribbon work may well have been copied from the furniture designs published by J. Berain of Paris in 1663.

FIGURE TWO.—Once a part of the now disbanded Gilbert collection of Baltimore, this commode is a thoroughly Georgian adaptation of French style done

in rosewood about 1745 and illustrating the effective manner in which Chippendale stimulated the elaborate French ormolu, using wood as a medium, achieving a very satisfying result.

FIGURE THREE.—Some of these stands were marvels of intricacy but fortunately over-ornamentation led a precarious existence when contrasted with well designed pieces similar to this occasional table with its gallery around the edge as a protection for the valuable bit of china for whose display it was fashioned. Many of these as well as tip-top tables and glass door cabinets, were needed by the Georgians to hold the countless *objets d'art* with which they cluttered their rooms. The galleries were made of three thin layers of wood of different cross grainings glued together for strength. The Adam knife case does not belong with the table.

FIGURE FOUR.—The tip-top table shown was bought directly from England by the present owner, Adrian F. Wellens, but is exceptional only for the vine carving.

FIGURE FIVE.—Of the same type is this pole screen. The ever popular tripod feet being easily susceptible to breakage, they were in some cases reinforced with iron braces. Chippendale seldom permitted this, as he contended that if properly cut with the grain of the wood there was a minimum of danger from breakage. Both of these tripods have noticeably long, graceful curves.

FIGURE SIX.—Another of the Gilbert collection, altogether a hybrid and as such very entertaining, this two-back walnut settee with its unusual head rest is strongly Dutch in character. The Hollanders were originally influenced by the Chinese designs which their early eastern traders brought back. The bird claw and ball foot so frequently used by the Chippendales has its origin in the dragon claw holding a pearl—a design to



FIGURE FIVE. FIRE SCREEN



FIGURE SIX. DOUBLE SEAT

be found on many of the more ornate Chinese pieces. The hoop shape of the back, with its elaborate splat and marquetry depicts Chippendale's originality and deftness in combining unrelated designs. The elaboration of its carved details shows the French influence traceable in all English work of this period. The shell pattern is undeniably French. He used a very similar design, the rising sun, on many pieces. While all this exposition of the carver's art is doubtless entertaining its esthetic value is questionable.

FIGURE SEVEN.—The two bed posts compared in the photograph showed the widely different styles for whose use Chippendale's versatility is so largely responsible. The bird and claw post with its cabriole legs has some restraint, the lack of which is a weakness of much of Chippendale's furni-

ture. As there are no ball and claw bed posts in the *Director* of 1759, he had probably discontinued them. This example is credited to about 1740. The straight post with its brass screw caps has a noticeable restraint, probably gained as a result of the study of architectural design. Carved with the Gothic trefoil and above that acanthus leaves it is more logically a bed post and fittingly supports the canopy of classic severity. It is credited to about 1755 and is almost identical to one in Tabley House, Cheshire.

FIGURE EIGHT.—A blending of French and English taste has been reached in this exquisite bed. The dainty posts, carved

FIGURE SEVEN. BED POSTS AND RAIL. 1740-1755



introduced and on which rests so much of his fame. This bed, brought to this country from the West Indies, is traceable directly to England. To those who have read the *Conquerer* or kindred books depicting the life the wealthy West Indian planters were accustomed to lead, their desire to have the finest of the old world's industrial output to adorn their homes is not surprising. The best mahogany comes from the West Indies and is usually called Spanish. A piece an inch thick weighs about six pounds to the square foot. There is no mention of its use in this country before 1700. Mexican mahogany is quite soft, a



FIGURE EIGHT. FOUR POSTER SHOWING FRENCH INFLUENCE

square foot weighing about two and a half pounds; thus weight becomes a factor in the judgment of furniture. Honduras mahogany is even softer and a soft but beautifully grained wood is now coming from Africa.

FIGURE NINE.—Made of a soft pine wood Chippendale used for Japanned tables and in direct contrast to any restraint is this mirror frame. This type was at its peak of popularity between 1750 and 1760. Though this example is fantastic, it has an underlying simplicity lacking in more rococo pieces. Many similar ones appear in the directory. As an example of the wood carver's art, it is remarkable. As a frame for a mirror, that beholder of much vanity, it is not out of place. When rococo forms are diverted from their original purpose, and allowed to twist the frames of chairs as with the palsy, they become vulgar and objectionable. Here we have in one mirror

frame, dripping water effects, pagodas, bells and flowers. With the exception of a peculiar bird of his own fancy, having an elongated beak, Chippendale seldom carved man or animals in the frame. He did, however, frequently have them painted on the glass in color. The glass itself was put in with great care. Close observation will disclose the fineness of the bevel which, cut by hand, follows every angle and curve of the frame.

How the man reveled in curves and angles. About 1760 the firm of Chippendale was turning out truly fearful and wonderful brackets for busts, elaborate stone grate designs, brass handles and escutcheons, picture frames that left little attention free for the picture. But surely did they let themselves go on mirror and "Glafs Frames," such as are shown in the *Director*, with scarce an unworked corner. One is dubbed "chimney piece in architecture," no less!

FIGURE TEN.—Was there ever a more enchanting manner of treating a corner than by the use of the corner cabinet? These diverse examples (FIGURES TEN and ELEVEN)

offer much of interest, not only in themselves, but from a comparative standpoint. The more austere one is lined with an iridescent peacock blue silk. Carved after the fashion of France the topmost moulding has a variation of the shell pattern. Just below it, a Greek key gives point to the egg and dart moulding which surrounds each glass partition. The whole is of a very dark mahogany and has an inexplicable dignity.

FIGURE ELEVEN.—Quite different is the lighter and more graceful cabinet with its beautifully fluted diagonal pilasters. Brought from the Isle of St. Kitts, yet another example of that appreciation the planters had of beauty. That the cabinet originally formed part of the paneling of the room is borne out by the back, the greater part of which was exposed and had to be filled in. Exceptional is the shell at the top which, in direct antithesis to the usual

FIGURE NINE. MIRROR FRAME. CIRCA 1760



carved shell, is composed of strips of wood fitted together, and then painted green and gold. The English workmanship is borne out by the excessive fineness of the fret work carving, the exactness of each detail, the perfect fit of one piece to another, the fidelity of its muntins to the proper measurements, not to mention one's instinctive feeling of it being so precisely right. This instinct the oldest furniture dealer extant will tell you, is a gift and as infallible as any of the five senses.

FIGURE TWELVE—Comparatively small, being only seven and one-half feet high, this book-case is of excellent proportions. Receding ends give it a touch of interest that a perfectly straight case would not have had. The divisions of the glass doors are those designated by Chippendale as the thirteen door lattice. The mouldings and pedi-

FIGURE ELEVEN. CORNER CUPBOARD SHOWING CLASSIC TREND



FIGURE TEN. EARLY CORNER CUPBOARD

ment show as classical a treatment as one could wish. The fret work with its trefoil design it pleased Chippendale to designate as Gothic. He undoubtedly meant the pedestal to be used as it is here, a resting place for statue or urn. In this case Minerva, the Goddess of Wisdom, done in black basalt, quite fittingly reigns above the offerings of her votaries. To one side of the case can be discerned the corner of a Chippendale sofa, in line and form characteristic of his best.

FIGURE THIRTEEN.—History is directly responsible for the development of chairs. After the Stuart restoration there was more of democracy and people became accustomed to not only the privilege of stools but also of chairs and so



FIGURE TWELVE. BOOKCASE

given their heads they took the bit between their teeth and demanded chairs and arm chairs and yet more chairs. They seemingly went quite mad on the subject of chairs. Chippendale was there

fitting representatives of a man who, however criticized he may have been, deservedly or otherwise, has left the imprint of his personality so strongly that while his contemporaries are largely classed as Georgians, he founded a school recognized by his name.

So many copies were made that much of the original work is 'unappreciated. The Colonists were not behind the fashion. As early as 1622 Phineas Pratt and his cabinet work received mention. Before 1700 Boston had as many as twenty-five cabinetmakers whose names appear in various records. John Davis in Lynn by 1703 and James Symond in Salem in the year 1714, practiced the art of the cabinetmaker. These men depended largely on the books published in England. Not that they were without their own, for in Philadelphia there was published a chairmaker's book of

FIGURE THIRTEEN. CHAIR WITH "OAK TREE" SPLAT



prices, whose popularity ran it to a second edition in 1795. This early American furniture was usually made by "journeymen" who carried books and tools as their stock in trade and journeyed from one large estate to another, where they lived until they had executed such work as the owner desired, said owner having first taken the precaution to order mahogany wood sent to the estate for his own use as was then the custom of the country. Great estates were their own middlemen.

FIGURE FOURTEEN.—A simple chair obviously a craftsman piece; the form is copied line for line from a design in the first edition of the *Director*, and is not shown in the second edition. The splat is pierced in exactly the same manner but here the resemblance ends. With a sturdy independence and an honest acknowledgment of his limitations this craftsman has not attempted to furbish it with Chippendale's elaborately carved detail. The heavy frame substantiates the theory of early construction.

FIGURE FIFTEEN.—One needs only to compare the points of an authentic piece made in England with this secretary of American make to appreciate the difference between the more finished work of the mother country and the none the less interesting work of the Colonists. A copy of "Chippendale" unquestionably made after the publication of the *Director*. The swan-neck is in Chippendale's later manner. The Chinese fret work is familiar enough and while beautifully done is not as intricate as some of the English carving. The feet are similar to the plainer ones shown in the *Director*. Doors of wood further verify its American make, did one desire other proof than that Revolutionary eagle, which after all could have been placed later. The piece was bought by its present owner, Mr. A. F. Wellens, in a shop in Spruce Street, Philadelphia, and it is his belief that it was made in Pennsylvania.

The Chippendale style continued in favor in America for some time after the Revo-



FIGURE FIFTEEN. SECRETARY DESK, AMERICAN



lution, the next strong influence being that of Hepplewhite and Sheraton. Just about the time of the death of Chippendale, Jr., rosewood became popular and with that wood an interest in French Rococo was revived.

Whether or not the Chippendale mystery will ever be completely unraveled is a matter with which only the most erudite and meticulous antiquarians are greatly concerned. For most of us the fact that some of the finest English furniture bears the name Chippendale is enough.

FIGURE FOURTEEN. CHAIR WHICH MAY HAVE BEEN COPIED FROM THE "DIRECTOR"

A Cosmopolitan Tapestry Centre

TOURNAI moves drowsily today below the five towers of her cathedral but four hundred years ago she was the centre of activity and excitement and thrice four hundred before

that she was already a busy centre of production, a clothing factory for the Roman troops. She has, moreover, in these hundreds of years of her history seen many vicissitudes and in the few decades before and after the turn of the sixteenth century when her wealth and creative energy were at their height, she was bandied back and forth from political hand to hand like a bouncing ball. An important city for those great connoisseurs the Dukes of Burgundy, she passed with their fall into the power of the French, only to be lost again to Henry VIII. For about five years she bore the English banner, then by barter and trade became a second time French. The Spanish next left their imprint and today she is what she has always fundamentally been, typically Flemish. Meanwhile for the better part of her scant century of supremacy she was a readily accessible source of certain products for Germany and thus one more influence made itself felt in her life and work.

During this period of the second half of the fifteenth and opening decades of the sixteenth centuries one of the most important of her industries was the weaving of tapestries. Indeed the importance of Tournai as a tapestry centre in sheer bulk of production if nothing else can, at this period, hardly be exaggerated. We know the names of four hundred and fifty weavers there between, approximately, 1460 and 1535, and her energy overflowed so that Tournai weavers went forth and established the industry at Audenarde and others are found weaving at Middlebourg, down in Avignon and even in far off Ferrara. Moreover, dozens of documents concerning Tournai tapestries which have been unearthed and published* indicate how active she was in this trade.

But just how important Tournai and her neighboring city Audenarde were, just how many of the tapestries of this period left us today were woven on these looms, has not yet been appreciated; for the styles produced there were so different and so little related to each other, her cosmopolitanism, in short, made such a deep

*Most of them by Eugene Soil. *Les Tapisseries de Tournai*. Tournai, 1891.

Tournai, governed by many nations, produced great numbers of tapestries in six distinct styles

PHYLLIS ACKERMAN

impress on the Tournai tapestry school, it has seemed scarcely possible that all of the types really made in that district actually could be from the same place.

There are by exact count a

half dozen distinctively different styles of designs produced in the shops of these two cities Tournai and Audenarde which were, as far as tapestry is concerned, practically one. With some of these Tournai has been credited by the students of the history of tapestry but of others it has been assumed that they must have been woven scores of miles away in other countries in obedience to quite dissimilar traditions.

The Dukes of Burgundy were the first to determine the character of the work done there. In 1446 Philip the Good bought from Jehanne Pottequin, the widow of Jehan Baubrée a piece of verdure with numerous personages including children going to school. Three years later he ordered from Robert Dary and Jehan de l'Ortie a series illustrating the History of Gideon to decorate the chapter room of the Order of the Golden Fleece. Ten years later Pasquier Grenier sold him the History of Alexander and shortly after that a series of the Passion and six pieces representing the history of Ahasuerus and Esther. That same year he bought also from the same dealer the Knight of the Swan set and, to present to his sister Agnes the widow of Charles I, Duke of Bourbon, a set decorated with orange trees. After the death of Philip, his son, Charles the Bold, continued this patronage of the Tournai looms, buying in 1472 the Destruction of Troy.

Of this Burgundian style we have a number of examples left and it has been generally recognized that they are of Tournai origin. Two designers stand out head and shoulders above the others, the lesser designers following, as a rule, one or the other of these dominant figures. Both have been so obliging as to sign their work, the one in full in several instances, the other with initials only. They are Piat Van Roome and Master P. M. who is probably Philippe Mazarolles.

The designs of Piat Van Roome are usually almost violently energetic, brutally direct and ugly and massive rather than rich. But these are all qualities that would appeal to the Dukes of Burgundy, hard fighters avid of power, capable of regal graciousness but never of tenderness and even more capable of relentless cruelty. Piat's



"THE COMBAT OF ALEXANDER AND NICHOLAS"

AFTER A CARTOON BY MASTER P. M.

Master P. M. who may be Philip Mazarolles has signed this piece with his characteristic heavy, looped initials on the bridles of two of the horses at the right

designs are, moreover, architecturally sound, built up flat mass on flat mass like the weighty stone walls they were to adorn. Even in color they tie in with the color of the stone, a predominant light cold tan that often becomes gray with masses of cold firm blue, thick, solid red and a particularly chilly blue green. They have the greatness of ugly vitality that refuses to make concession to mere beauty.

The signature appears in full on the Three Scenes from the Passion now in the *Cinquantenaire* Museum in Brussels, the first name twice on the Alexander series of the Palazzo Doria and again on several tapestries in private possession and several highly involved inscriptions distorted to take the semblance of abstract architectural decorations, but evidently in several instances spelling also his first name are to be found on the St. Peter series which is scattered through several public collections, including the Cathedral of Beauvais and the Cluny Museum, pieces of which

have at least twice in recent years come on the market. But in addition to these signed pieces there are many unsigned of which the most famous in public collections are the *Cæsar* and *Herkenbald* pieces in the Berne Historical Museum, the *Taking of Jerusalem* in the Metropolitan Museum, the *Conversations Galantes* also in the Metropolitan and the *Knight of the Swan* set most of which is in the Church of St. Catherine in Cracow. A half dozen pieces are in the *Musée des Arts Décoratifs* in Paris, most of them fragments, and other odd pieces come on the market from time to time and find their way into private collections.

That Piat worked for the Dukes of Burgundy we know, for his name appears in their accounts, and some of these pieces may actually be the ones that were in Philip's collection, or at least may be from the same cartoons. Thus the Palazzo Doria Alexander may be the same-set as that which Philip ordered from Grenier in 1459,



"FOUR PROVERBS"

AFTER A CARTOON BY ANTOINE FERRET

The delicate grace of France was so well simulated by the Ferret family most of the tapestries designed by them have been commonly attributed to Touraine. Edith Rockefeller McCormick Collection

though it is not necessarily so for there is another piece known on the same subject from the same time; and the Cracow Knight of the Swan is almost certainly that which Grenier sold to him in 1462. It is even possible that the *Passion* of the *Cinquantenaire* is the one which he bought in 1461, but this is mere speculation for the theme was woven times uncountable.

Piat founded a school, for not only did he apparently have a number of workers in his ateliers who carried out for him the less important commissions in his style, such pieces as the *Venus and May* of the *Arts Décoratifs* of Paris being evidently studio work, but he trained two important designers who carried on his tradition. One of these was of his own family, possibly his son, the Jean Van Roome already well known. Piat and Jean evidently worked together on the drawings for the *Wars of Troy* series that is now in the Louvre bears both signatures, *P. raen* and

Ian Rome (pied) appear on the first drawing, various other forms of *Rome* or *Jean Rome* appear on other drawings and the full name *Piat* (misspelled *Pait*) *Ron* appears on a banner in the fifth drawing, the *Death of Achilles*, in letters similar to those with which he signed the *St. Peter* series. Probably this is the same *Destruction of Troy* that was ordered by Charles the Bold. Certainly it was a popular series for various pieces are still in existence scattered through many collections. Jean carried on the studio for several decades, employing a number of different artists.

The second artist trained by Piat, or at least collaborating with him very young and so probably as a pupil, was Valentine Van Orley, father of Philip, the prolific tapestry designer usually called *Maitre Philippe*, and of Bernard, painter and tapestry designer of note. The signatures of Piat and Valentine appear together on the *History of Clovis at Reims*, Piat's name twice, once in



"HUNTING TAPESTRY"

TOURNAI, ABOUT 1500

*The style of one of the Hausbuch Meisters appears in the figure and the whole effect is strongly Germanic.
Collection of the late Phoebe Apperson Hearst*

decorative majescales on a banner and again in small letters on the edge of a robe, Valentine's (Orléans) alongside. For a time Valentine was dominated by Piat's style, but always his hand was lighter and by degrees his own personality emerged free and individual, determining a style of his own one stage of which is well exemplified in the signed set of the Passion in Angers Cathedral.

On one other artist whom Piat employed he left no mark at all, for this man was greater than he. This was the designer of the Metropolitan Fall of Man and the Boston Credo, probably Josse van Wassenhoven. But Piat though he could not impress his style could still leave some mark on his work for the Metropolitan piece is signed, evidently in the capacity of master of the studio, *Pieter Ron*.

The other great Tournai-Burgundian founded no enduring school. No less energetic than Piat, he was nevertheless a more supple spirit, reveling in richness. He loved to mass brocade on brocade in a continuous embroidery of gold so that his

tapestries are apt to seem like heaps of gorgeous stuffs to which faces are subordinate. And even these faces, though quite as ugly as any contrived by Piat, are more delicately drawn. As Piat was architectural, so P. M. was textile in his feeling, a quality of design quite as fitting to the medium.

Just who P. M. was we cannot be sure for he signed as a rule only these initials. They appear, almost always in the same heavy rolled form sometimes on horse trappings, sometimes as the border decoration of a robe, on two of the three panels from the History of Alexander in the Dutuit collection, on the Esther in the Saragossa Cathedral collection, on the History of Alexander in the Aynard collection and on another Esther in a private collection. One might suppose that the P. M. in the Alexander pieces was meant to indicate Philip of Macedon but it is hardly probable that a less important character would be indicated this way when the heroes are not, and in any case it would not explain the presence of exactly the same signature on pieces obviously by

the same designer from the History of Esther. This, rather than Piat's, may be the Alexander ordered by Philip and it is quite possibly the same Esther. The most notable unsigned piece by this designer is a Hercules in the *Cinquantenaire*.

There are two clues to the identity of P. M., one a mere hint on one of the Dutuit panels, the other a guess hazarded on stylistic relations. On the edge of a robe in the first of the three panels, the one in which Philip receives the envoy of Nicholas, are the letters NA P I ARO the rest being obliterated in repairs. Practically all tapestry signatures are pried and many are condensed so that this might very well have been when complete—the piece is torn at this point—Philip Nazarolles, the change of an M to a N being nothing unusual in the casual spelling of the time. But such an interpretation could hardly be hazarded were it not for the fact that the drawing of all of these pieces and the types portrayed are so close to those of the Breslau Froissart it seems almost self evident that they are from the same hand and this Froissart has with good reasoning been ascribed to Philip Mazarolles.

The second style produced in Tournai was so entirely French that the tapestries in this manner have long been ascribed to France, usually to Touraine. The French stemmed directly in drawing, design, space arrangement and quality of detail from the early hunting pieces. In the French composition there continued to be only a few figures set side by side, seldom superimposed. Tournai had a heavy trade in tapestries with France. As early as 1449 Pasquier Grenier sold tapestries to Pierre Peliche of Puy en Auvergne and Jean Vernier, a Lyons merchant, but the traffic was most brisk in the opening years of the sixteenth century. Thus, to cite only a few transactions, in 1504 a Saint Martin and a Saint Nicholas went to the church of Saint Laumer at Blois, and in the next years a merchant from Nuits sous Beaune made a purchase from Meaulx de Visquere or, in his more familiar French name, Meaulx Poissonier, while one from Lyons bought from Jacques de Larc; and in that same year three suites were sold by Antoine Grenier to the Cardinal of Amboise for the chateau de Gaillon.

It is not surprising that the Tournai tapestries of this French style have been thought to be truly French for though they are only twenty or thirty years later than the Burgundian pieces recognized as of Tournai make they have nothing in common with them in feeling or style. They are light, delicate, graceful, polished, all that Piat and P. M. were not. Piat and P. M. were the epic designers, these are lyrical.

The three members of one family can be credited with the finest designs in this genre, Pierre Ferret who appears in one important document in the Flemish form of his name, Pierre Spicre, and his two sons Antoine and Jean. This document concerns the series which is the basis of all the other attributions to him, the charming Life of the Virgin in Beaune; while the most famous of the undocumented series that can be credited to him through stylistic analysis is the popular Lady and the Unicorn in the Cluny Museum, long supposed to be French but actually woven at Audenarde as a signed piece of the same type in the Leroy collection proves*. The style of his eldest son Antoine follows closely that of the father, his most famous pieces being the Portuguese in India series, three pieces of which are in the collection of the Marquis de Brezé, one signed with the capital "A" which was Antoine's usual signature, and the series of blue *mille fleurs* with scenes of courtly life also in the Cluny, one of which is also signed with the same A. Incidentally, the design of one of the latter which is fragmentary appears complete on the red ground *mille fleurs* in the Buckingham collection at the Chicago Art Institute. The second son Jean lacked something of the easy and effervescent charm that made both Pierre and Antoine so French in style but in spite of a somewhat heavier hand and a slightly perverse taste for grotesque figures his work was similar enough to the common family style to be unmistakable. Outstanding examples are a series of the Life of Chaste Susanne and the Prodigal Son in the Cluny.

The Ferret family did not belong in Tournai and not all of their designs, at least not all of the father's and perhaps not all of Antoine's were woven in Tournai. Pierre was trained in Bruges by Jan Fabiaen and on second examination his work shows a Bruges quality. In fact the Lady of the Unicorn is so very Bruges in physiognomy one wonders why her origin has never before been suspected. And a number of pieces in addition to this set were woven in Audenarde. Probably, on the other hand, all of Jean's known pieces were made in Tournai and his style though derivative through his father from a Bruges tradition shows some of the exaggerated mannerism that characterized, especially at this time, the painters of Antwerp. Thus this Tournai group of which many are *mille fleurs aux personnages*, is truly eclectic.

At least one piece of Audenarde origin, and it must never be forgotten that the Audenarde

*Cf. Ackerman, *The Ferrets and the Poissoniers*, in *Art in America*, 1925.



"VERDURE WITH ANIMALS"

TOURNAI ABOUT 1520

A popular engraved coat of arms of Cologne served as the basis of this design even to the retention of the upholders of the shield, the griffon and lion at the left. Edith Rockefeller McCormick Collection

industry was a mere offshot of that of Tournai and always kept in close connection with the parent shops, has been attributed to Italian workmanship. This is the beautiful Annunciation of the Ryerson collection in Chicago. But there is some excuse for this attribution for it is possible that the cartoon may have been sent up from Italy by the Gonzagas for whom it was made. More probably, however, it represents only another phase of the adaptability of the Tournai-Audenarde designers, for there is nothing in it that could not have been done by a Bruges painter who had come under the Italian influence already very strongly felt there. Indeed the cartoon is probably the work of another one of the students of Jan Fabiaen.

This extraordinary flexibility in meeting the demands and adjusting to the taste of every market that was open is nowhere more vividly seen than in the tapestries made in Tournai for Germany. The connection with Germany was made through Antwerp, an active distribution point for tapestries. The most important German buyer was Cornelis Van Bomberg and his contacts were primarily with Cologne. Arnold Poissonier, large producer and merchant both wholesale and retail of Tournai, kept a number of his tapestries on consignment with Bomberg. Many of the coarser grades of Tournai tapestries are to be found in Germany today in private possession or

public collections and of those that have come to America of this style a large majority were originally in German ownership.

The designs of these pieces are in every respect Germanic. The background is usually a heavy scrolling foliage such as appears commonly on German embroideries of the time. Combined with this is an excessively elaborate architecture rendered in red of a style that appears repeatedly in German pictures of the period. And the figures in this setting are German both in type and in costume. Indeed it seems probable that the designs of many of the pieces may have been sent in from Germany or at least been done by a German draftsman, for the figure that appears, for example, in the centre of a Hunting Tapestry of this school in the collection of the late Phoebe Apperson Hearst is drawn in the style of one of the Hausbuch Meisters, and the cartoon of a verdure in the Edith Rockefeller McCormick collection is an elaboration of a popular print of the coat of arms of Cologne of the time, even the upholders of the shield being included in the verdure, only the bearings themselves being omitted.

The remaining two styles which the versatile Tournai designers and weavers produced are both Flemish in character though they are decidedly different from each other. One might be called the true Tournai type, if so variable a school can be held to any one type. The two Ferret brothers



"THE LION HUNT"

AFTER A DESIGN OF ANTOINE FERRET
The energy of Piat reappears in the work of Antoine Ferret when he is being entirely Flemish. Formerly in the Morgan Collection
Courtesy of P. W. French & Co.



"THE NINE ARCHBISHOPS OF SPAIN"

After a Design by

Piat Van Roome

Courtesy of P. W. French & Company

produced the cartoons for some of the best of these, for although Antoine could be quite French on occasion, as in the personages for the Cluny *mille fleurs*, he was basically Flemish and, when the theme gave him scope, broke out in the boisterous grotesqueness common in the artists of his country. Jean, on the other hand, was almost wholly Flemish, never successful in a French rôle, so that his tapestries are perhaps as typically Tournaisian as any could be said to be. Something of the old vitality and ugliness of Piat appears, with the crude strength of action and superabundance of anecdote which distinguished him.

The other Flemish type shows again Tournai's keen commercial consciousness. Brussels at this time held the foremost place in the industry. Fine tapestries were being made in both Tournai and Audenarde and decorative pieces were produced probably on a number of lesser looms, but Brussels had the great prestige. Two types especially she produced in quantity, the illustrations of romances and Bible stories in the style of the studio of Philip and, finer and hence produced in smaller numbers, the closely related but richer and more delicate illustrations, also filled with many personages, designed by his father Valentine in his latest style. Philip and his studio were so very productive it is difficult to choose any one example to typify him, but among the best of his personal designs are some of the pieces in the David series in the Cluny and entirely characteristic of the studio work are the two small Court of Love panels in the Metropolitan Museum. Valentine's latest manner is exemplified in the Life of the Virgin belonging to the Spanish State.

The Tournai weavers evidently were impressed by the commercial success of these two types that were issuing from the rival city and so undertook to imitate the styles, in a grade, however, that must at the time have undercut the Brussels price.

Judging from the relations between the Brussels work and the Tournai copies it would seem probable that the Tournai shops got workmen from Philip's studio to make the cartoons in this manner for they approximate very closely the



"GROUP OF COURTIER'S"

IN THE LATE MANNER OF VALENTINE VAN ORLEY

The suave elegance which Valentine acquired from Italian influences toward the end of his career gives place in the Tournai interpretations of the style to Flemish directness. Collection of Frank Gair Macomber

School of Philip pieces really made in Brussels, but the Valentine style must have been copied by a designer not trained in that genre. Valentine, judging from the quantity of his output, did not run a cartoon factory as Philip did. In both cases, however, there is enough of the local Tournai flavor to make the Tournai copies unmistakable once the diagnostic marks have been noted. The architecture is of the same heavy red that appears in the Germanic type of Tournai designs; the hair is rendered with fine lines that give a stringy effect; and accessories of dress are exaggerated in detail. As in most derived work the faces are particularly revealing being, in all but the best Tournai examples, rather wooden.

Thus the looms of this one little city, made adjustable by a sharply fluctuating history, produced six distinct styles of tapestry; first, one to suit the Dukes of Burgundy, then one to please the French buyer, a slight variation on this to suit an Italian client, a quantity of coarser pieces for the German trade and two types of Flemish, one indigenous and one in imitation of her most prosperous rival. Commercialism in an industrial art could go no further. Yet many of these tapestries rank among the finest of the greatest of tapestry ages. Where taste and skill and knowledge are combined evidently great decoration can be produced even at the behest of trade.

Cupboards in Oak and Walnut

WHEN WE LOOK backward to the days when walls were hung with arras, and stone floors were covered with rushes, we also see the time when the chest, the bed, the trestle table and the food hutch or cupboard were almost the only articles of furniture in the great house. The Knight's possessions were few, for when he journeyed at the behest of his king or on his own affairs, his family, treasure, moneys and furniture went with him packed on mule or horseback. These troublous days ending, and times

Survivals of the earliest forms of furniture, many of the old chests and cupboards are beautiful

AMY L. BARRINGTON

growing more stable, household implements and furniture became more common as the soldier had time to turn from bloody wars to the more peaceful adventures of home furnishing.

The chest is perhaps the oldest of all furniture to come down to us, probably because it was strongly built both against thievery and the exigencies of travel, and also because everybody had one.

Next in age is the cupboard, cubberd, hutch, almerie or credence, to give some of the many names it acquired on its long journey down to us.

GOthic OAK CUPBOARD BEARING THE INITIAL OF THE OWNER, PRINCE ARTHUR; MADE IN 1500
In the Victoria and Albert Museum, London



And as its contents had to be guarded against hungry hands, it too had strong locks and hinges and was made of the best of the oak that so densely forested old England. At first the cupboard was only enlarged chests, then legs were added to bring the food further away from the damp floor, doors were made to open out instead of lids to open up, and shelves were added to make the compartment more commodious and useful.

The woodworker and sculptor, busy now with the cathedrals that were being built throughout the country, also enriched with carving the cupboard that was so conspicuous an article of furniture in the great house. The churches and abbeys have yielded a number of beautiful ones, for every church had its dole cupboard from which bread was distributed to the parish poor. In St. Alban's

Abbey for three centuries dole cupboards have been used to contain the bread that is given out each Sunday. The priors and abbots of the many religious houses were rich and powerful and had many workmen under their direction and much fine furniture must have been made for their use. This explains perhaps the ecclesiastical trend of the wood carving of the time.

A cupboard in the Victoria and Albert Museum was made in 1500 for Prince Arthur, eldest son of King Henry the VII. It is one of the gems of the collection. The Prince's initial is in the center upper door, and the Prince of Wales' feather in two of the lower panels. Tudor roses as well as simple but exquisite perpendicular tracery decorate the other spaces. There are faint traces of the vermilion color that picked out the

OAK CRENDENCE WITH DOORS CARVED WITH FLAMBOYANT GOTHIC TRACERY. THE MAKER'S NAME IS ON THE INSIDE OF THE DOORS. *In the Victoria and Albert Museum, London*





OAK BREAD CUPBOARD OF ENGLISH MAKE
In the American Wing, Metropolitan Museum of Art, New York

design and the hand-wrought hinges are the original ones. All the rails and stiles are moulded and the peg work is plainly discernible.

that no duplicates in Gothic work have come down to us. Each panel had its own decorative treatment; similar possibly, but no two alike.

In the days of chivalry and knighthood crests and coats of arms were familiar to every one, and were frequently introduced into the woodwork and sculptures made for the wealthy folk. This is the reason why we frequently find the same motif of the scallop shell used for the crusader, the feather for the prince, the thistle for some Scotch family and the rose for the Tudors.

Then the iron smith was as much of an artist as the architect or sculptor and his work was as highly prized. Hinges and escutcheons were elaborate, and locks were made as intricate as possible. Keys were very large. It is interesting to note



RARE HANGING
CUPBOARD MADE
OF OAK, DECORATED IN THE
TUDOR MANNER

*In the Victoria and
Albert Museum,
London*

The fact that there is much more furniture of this period on the continent than in England may have been because the French workman had perfected his tools and also because much of the English work was destroyed by the great fire of London and Cromwell's men.

The credence shows fine workmanship. The doors are flamboyant gothic; the centre panel has a figure of St. George and over his head the remains of an elaborately designed canopy; the maker's mark is on the inside of each door. The two hinges that are left are heavily cut in a beautiful pattern, and the nail heads are rosettes. The side panels and stretchers are carved with interlacing circles.

Directions as to making good furniture, the proper cutting of the wood so that the object would be durable, were most explicit. No glue was used, the tenons were held in place by square pegs driven through round holes into the joints. Furniture fastened in this way was spoken of as joined work.

We may think ourselves quite the first to object to prolific foreign labor, but many complaints forced Richard III to create a statute forbidding "Certain merchandizes to be brought into this realm already wrought." Cupboards were one of the many articles specified in this act. That honest workmanship was prized and carefully supervised is proved by Henry III in 1580—"Said works to be duly made both ornaments, architecture, turnery, carving in the French antique or modern fashion, the joints well and duly observed, fitted with tenons, pins and mortices, the whole of good sound wood, honest and merchantable, under penalty of ten crowns fine and the work to be burned in front of the workman's dwelling. Let none make bread cupboards or kneading troughs, hutch to keep bread and meat, save they be well and duly made, honest and sound under the penalties herein-under."

In the American Wing at the Metropolitan Museum of Art there is a food chest that is more than interesting. It is of oak and without doubt of English workmanship; the straight square

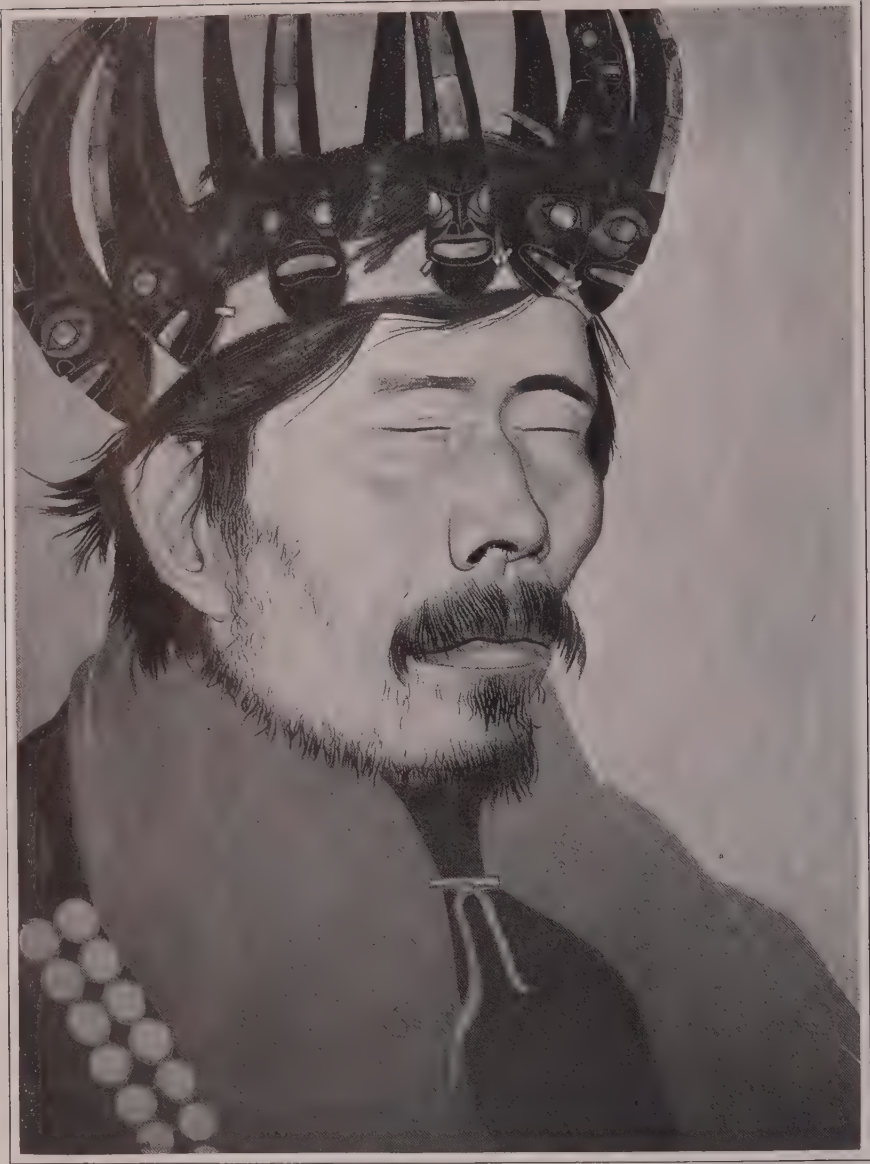


WALNUT HANGING CUPBOARD FROM PROVENCE, TIME OF LOUIS XII
From John Wanamaker, New York

spindles are set cornerwise to the front and the ornamentation is Elizabethan chip carving; the door panels are simply but deeply cut and the date of its make is placed 1600-1650.

Hanging cupboards are far more rare than standing ones and very few good examples have been preserved. The Tudor oak hutch with grapevine tracery is one of those we may judge by. Balusters fill the open panels instead of carved work, which ornamentation is in this case relegated to the framework. Here the characteristic Tudor carving is prominent in the graceful grapevine and encircled roses that are in the side panels. The outline of the initials of the maker or owner, probably the latter, is over the door.

The hanging cupboard of French walnut is typical of Provence and Brittany. The turned spindles, finials, carved panels, knees and feet were forms that were used for years almost without variation. This cupboard dates from Louis XIII's time when walnut was the approved wood for furniture. Turned work was used in every possible manner. The hinges, knob and escutcheon are of brass.



"MESSENGER." A MEDICINE MAN OF GITWINKOOL

BY W. LANGDON KIHN

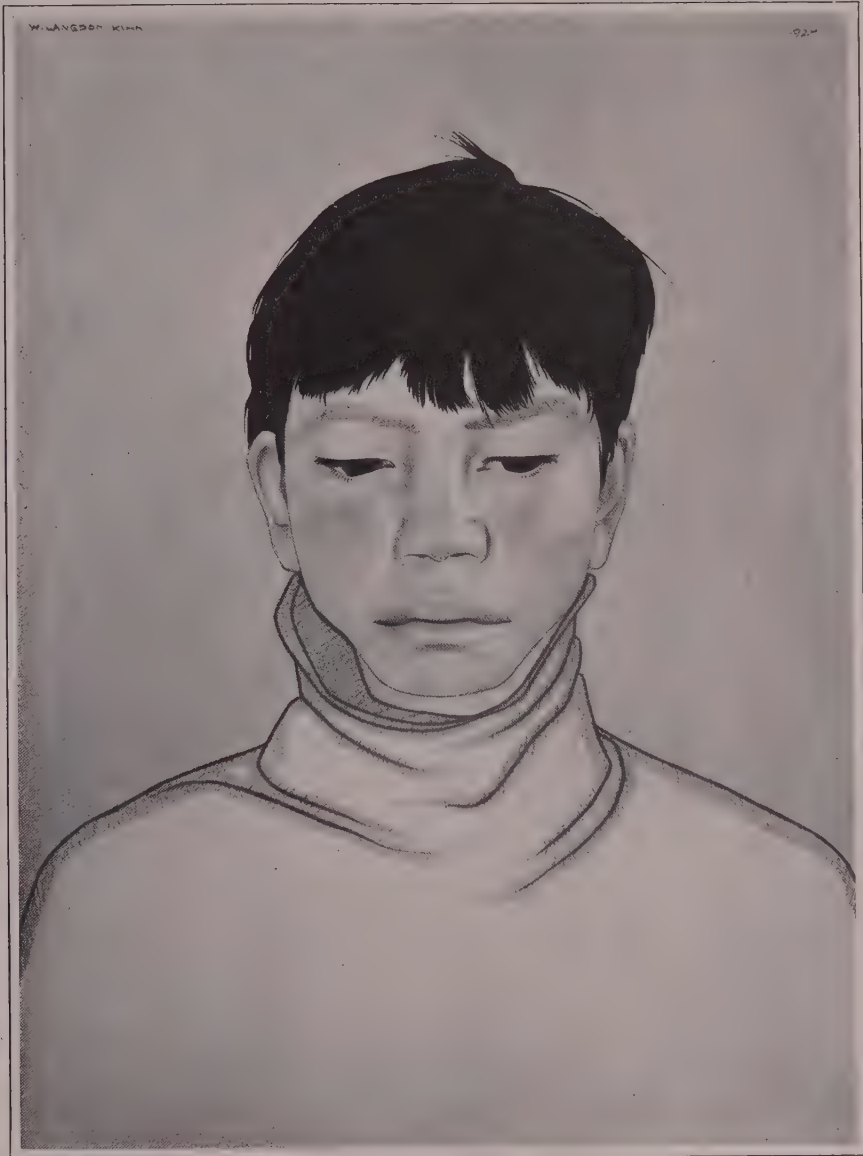
LANGDON KIHN, *Indian Painter*

THE INDIAN has figured extensively in American art; as a half mythical being he lives in the twilight of Blakelock; in his dramatic moments of war or hunting he has a delineator in a Leigh or a Remington; he has been painted with sympathy for his art and culture by George De Forest Brush; he appears in the land-

A young American artist who combines portraiture and decoration in his pictures of the aborigines

HELEN GOMSTOCK

scapes of Maynard Dixon. At Taos, New Mexico, there is a group of painters who are devoting themselves to Indian subjects, Walter Ufer, Ernest L. Blumenschein, Frank Applegate, Victor Higgins and B. J. O. Nordfeldt as well as the Russian, Leon Gaspard. Among them all, however, there is no one who has given us quite the



"JAKE FOWLER." A BOY OF THE KITWANGA TRIBE

BY W. LANGDON KIHN

same kind of Indian portraiture as that of Langdon Kihn. If a point of difference is to be made it might be said that most artists have seen the Indians as a race, collectively, while Mr. Kihn sees them as individuals with all their differences of feature and character.

W. Langdon Kihn is not a western artist. He was born in Brooklyn in 1898 and at present has his studio in New York. He made his first trip west in 1921 with his teacher, Winold Reiss, to the Blackfoot Indians in Montana. They came back by way of Taos and then Mr. Kihn went back to the Blackfeet again in October of the same year and stayed three months. He had made

a number of portraits on his first trip and he continued his work, inducing the Indians to pose for him only by substantial monetary reward, one of his models going so far as to demand ten dollars as he said the artist would receive that much for his picture in New York. Mr. Kihn went on to San Francisco after leaving the Indian reservation and held an exhibition there. Then he went to the Pueblos of Laguna and Acoma, New Mexico, and spent three months with them making drawings. These drawings, together with the portraits of the Blackfeet formed the artist's first New York exhibition, which was held at the Anderson Galleries in March, 1922. It is seldom



"SEMEDEEK, OR REAL GRIZZLY BEAR." EAGLE CHIEF OF THE KITWANGA BY W. LANGDON KIHN

that an initial exhibition wins for an artist so quick and enviable a reputation as this one did. The portraits were unlike anything that had been done of Indians before; they were original in treatment, handsome in color, and admirable in their presentation of character. There was also a reconciliation of what is decorative with a literal observance of fact that made his pictures unique.

After this exhibition he was invited by the Canadian Pacific Railway to go out among the Stony Indians near Banff where he stayed seven or eight months. He also went to the Cootenay Indians in the mountains of British Columbia and while in this part of the country he made the acquaintance of the members of quite another

race, transplanted there because their religious beliefs had brought about a persecution that had driven them from their own country. These were the Doukhobors from Russia, who have settled at various places in British Columbia, Manitoba and Saskatchewan. They have preserved the dress and customs of their own land and have remained, in fact, a bit of Russia in the New World, and he found them fascinating subjects. After he had made some interesting records of his visit among them he went on to the coast and Vancouver where among the Nootkas he had his first experience with the totem pole Indians. Some of the drawings he made on this trip were used to illustrate a book by C. M. Barbeau, ethnologist at



"MANY GROUSE FLYING." A WOMAN CHIEF OF THE GITSEGULKA TRIBE BY W. LANGDON KIHN

the National Museum in Ottawa, called *Indian Days in the Rockies* (Macmillan). A more complete record of the trip, so far as the artist was concerned, was seen in Mr. Kihn's next New York exhibition, which was held at the Ainslie Galleries.

Mr. Kihn's most recent trip to the west was also made in company with Mr. Barbeau. This time they went farther north in British Columbia to the Skeena River district, thirty miles from the southern boundary of Alaska. The Indians of this region are of the Tsimshian and Carrier tribes. Mr. Barbeau was collecting folk stories and Mr. Kihn made many portraits and landscape paint-

ings, some of which illustrate this article. They stayed in this part of the country for eight months and much of the time the thermometer was far below zero. When they came back to Ottawa Mr. Kihn finished up his work at the National Museum where he had a studio and then held an exhibition of his pictures there, also at the Houses of Parliament and at the Arts Club in Montreal.

Like all Indian tribes those of the Tsimshian and the Carriers are losing their native culture as a result of their contact with the white men. The members of the younger generation have little interest in the arts of their forefathers. They are not interested in the carving of totem



"GITWINKOOL." A TOTEM-POLE VILLAGE OF NORTHERN BRITISH COLUMBIA BY W. LANGDON KIHN

poles, nor the elaborate headdresses of the chiefs, nor are so many blankets woven, now that they can get them at the Hudson Bay stores, although one of their own weaving, a chilkat blanket, is worn by Semedeek, Eagle head chief of the Kitwanga tribe, in one of Mr. Kihn's portraits. There are only a few carvers left, says Mr. Kihn, who are capable of doing the fine work on headdresses. These headdresses are a very important part of the regalia of the chief and the medicine man, those of the latter being formed of the upturned claws of the grizzly or of the horns of the mountain goat carved and inlaid with abalone shell. Each family has a crest of its own, for instance there is

the Wolf family, the Raven, the Grizzly, the Eagle, the Fireweed, and there is a chief for each family within the village and these families are connected with families in other villages who, of course, also use the same crest.

Whether feminism is a recent introduction among the Indians or not, there is a picture of at least one woman chief among those that Mr. Kihn brought back. This is of "Many Grouse Flying" a chief of the Gitsegukla tribe. Her headdress is of carved wood brightly painted and inlaid with pearl and represents the moth. Tufts of eagles-down are on the top and swansdown is attached to the dance ring of twisted cedar bark around her



AN INDIAN WOMAN OF THE KULDO TRIBE

BY W. LANGDON KIHN

neck. Her blanket is one of the frequently used button blankets in which rows of buttons mark out geometric patterns or designs of a more naturalistic character.

"Messenger" a medicine man of the Gitwinkool tribe (whose headdress of mountain goat horns inlaid with abalone shell bears the Raven crest) is, like many of these Indians, blind. The percentage of blindness is abnormally high. The artist tells of one old man, blind, who was brought some twenty miles to pose for him and who made the trip back through the wilderness alone.

The "robes of state" in which some of Mr. Kihn's subjects are arrayed are used for dances, feasts and ceremonials, the most popular of which is known as a *potlach*. A *potlach* is at once a political and economic force in the life of the com-

munity and it has certain aspects which make it sound like an extreme form of socialism.

Mr. Kihn finds his Indian subjects quite picturesque enough without making any additions from his own fancy. He is one of those rare artists who is able to harmonize the requirements of pictorial art with accuracy of statement. His work is especially to be commended for the fine draughtsmanship displayed. In the crayon portraits, which seem to be his finest works, one likes the extreme sensitivity of the modeling and the bold definiteness of line. Quite apart from their decorative value and their fine color these pictures have unusual value as portraits; to Mr. Kihn these members of an alien and incomprehensible race are of exceeding interest and his pictures of them recreate them for us.

Ring Brooches of Medieval Ireland

AMERICAS smiled curiously several years ago when one of our large cities enacted legislation aimed at keeping within its rightful bounds its ubiquitous hat-pin of fashionable women.

At the time, however, it is doubtful if the modern city fathers were aware that their zeal in protecting a defenseless public had a parallel in medieval Ireland, where, in accordance with the code of the quaint old Brehon laws, it was decreed that men were "guiltless of brooches" if they did not project too far beyond their shoulders.

Sometimes adroitly concealed beneath folds of cloth, again prominently displayed as personal ornaments, brooches were employed by different European races as early as the first century of the Christian Era, and prior to that period secured the draperies of Greek and Egyptian. As mere utilities fibulæ still appear in parts of Northern Africa, lingering yet in the Himalayan hills, where they fasten the blankets serving as the chief garment of both men and women. Surviving as a tradition today, they combine the practical with the decorative when gleaming at the shoulder of the Scottish Highlander. This manner of attach-

Ancient Gaelic ornaments which are splendid examples of the ninth to twelfth centuries jewelers' art

EILEEN BUGKLEY

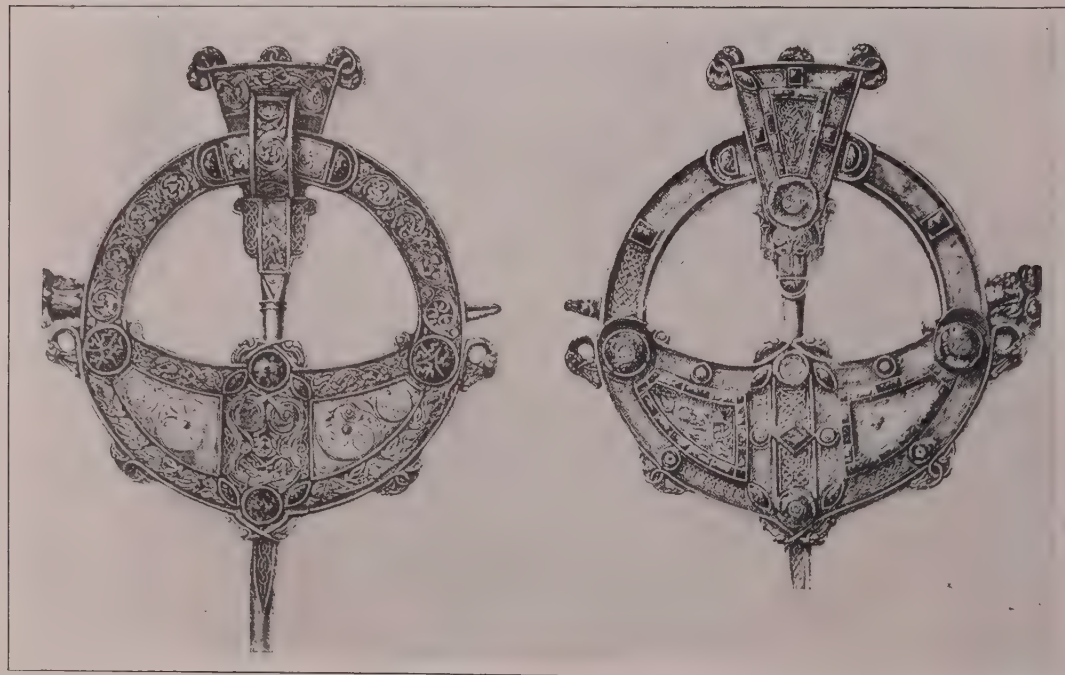
ing the plaid is derived from the medieval Irish, to whom is due the honor of having developed to its highest artistic possibilities the fibulæ known as the penannular or divided ring brooch.

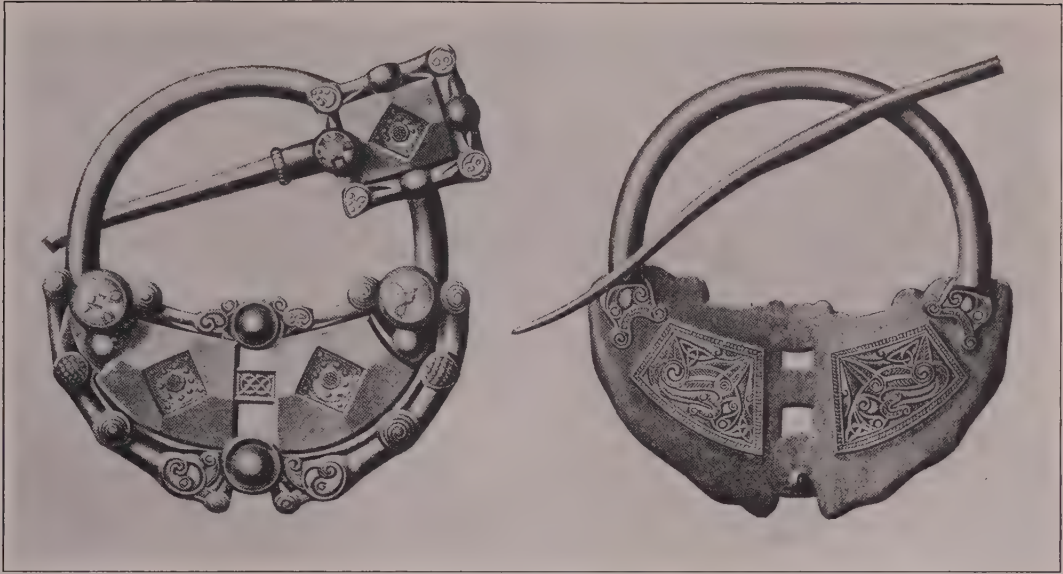
This type of pin may be considered a modification of a buckle and usually featured a hoop forming an incomplete ring. The loop at the head of the pin ran freely on the hoop, while the gap in the ring permitted it to pass through. After the garment had been pierced the hoop was given a slight twist, to bring one end under the pin, the attachment being thoroughly secured by a deft touch of the cloth. In medieval Ireland these pins were exceedingly popular with both sexes, generally appearing on the shoulder of a man, at the bosom of a woman. Compared with modern brooches, the Irish specimens are enormous, the hoops often ranging from five to six inches in diameter, while the pins, which extended far beyond the ring, measured from seven to nine inches or more in length.

Of all Gaelic antiquities the finest and most interesting are these brooches, the most famous being the so-called Tara Brooch. Properly it

OBVERSE AND REVERSE OF THE TARA BROOCH

In the National Museum, Dublin





OBVERSE AND REVERSE OF THE KILLAMERY BROOCH

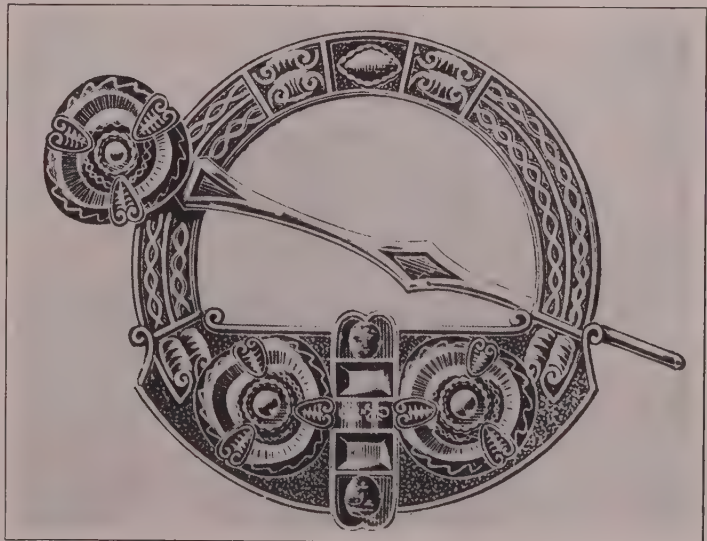
might be termed an annular brooch, representing that class of fibulae characterized by broad, flattened terminal plates meeting or joined together by means of ornamental work that eliminated the division in the hoop. Goldsmiths and connoisseurs are unanimous in pronouncing it the finest piece of jewelry ever produced in any country, emphasizing the fact that it reflects that spirit which has created every masterpiece of art the world over.

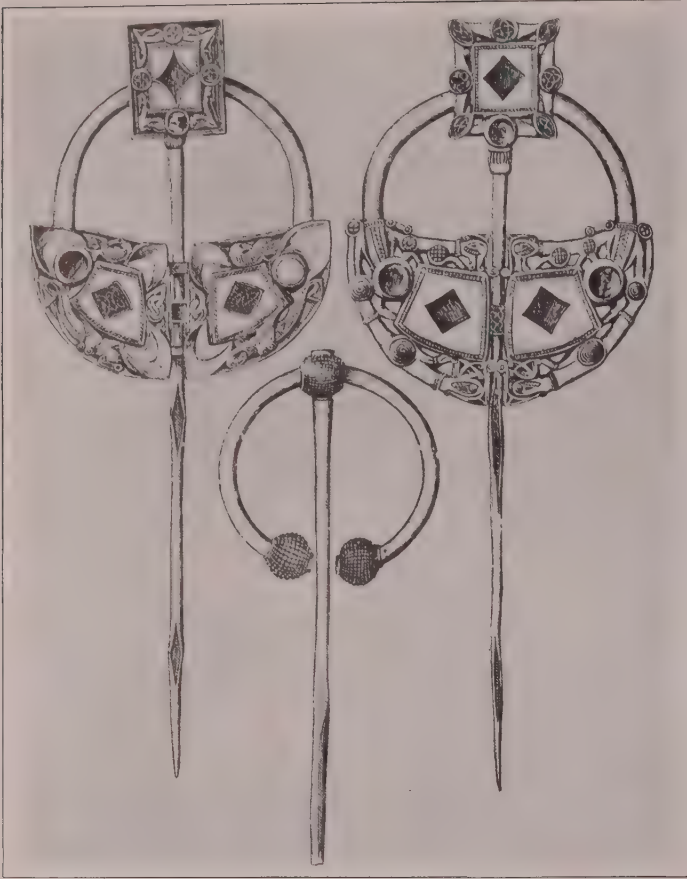
This magnificent brooch has no connection with Tara, the ancient meeting place of the pagan kings of Ireland, but received its name from a jeweler who conferred upon it the romantic title as a tribute to the splendor of the workmanship. He had purchased the pin from the mother of a child who had found it as she played on the strand at Betaghstown, County Meath. The history of the brooch prior to its discovery in 1850 is unknown, as is that of the Chalice of Ardagh, which was unearthed eighteen years later. Both are in the collection of the National Museum of Dublin.

The main body of the Tara Brooch, which measures between three and four inches in diameter, is of white bronze, a metal resulting from an alloy of copper and tin. The entire

surface is covered with an amazing variety of ornament, no less than seventy-six designs appearing in the decoration. Filigree, enameling, niello, carving and engraving, in addition to settings of amber and colored glass, contribute to the entrancing effect, well nigh every process known to ancient goldsmiths being represented in the execution. The filigree is as remarkable as it is admirable, the slender wires of the interlacings featuring beading so minute as to be scarcely visible to the naked eye. Displayed on the gold ribbon used on the central interlacings, this magical effect occurs also on the head of the pin.

THE CAVAN BROOCH





THREE BROOCHES FOUND WITH THE CHALICE OF ARDAGH

Devotion to beauty in the abstract finds a voice in the exquisite finish of the circular insertions of amber embellishing the front of the Tara Brooch. Thus, when we note that each amber stud is glorified by a tiny rosette of lace-like gold filigree, perhaps we may be justified in suspecting that one of the "wee folk" lighted on the artist's shoulder, whispering to him the secrets of another realm. Again the craftsman's skill is manifest from the manner of securing the rosettes; namely, by passing a slender pin through the setting and riveting it on the opposite side. Additional enrichments on the front of the pin include studs of blue and purple glass, also oblongs of amber inserted in the principal panels and on the pinhead.

To strive for perfection in every detail of his work however slight, whether the result be visible to human eyes or not, was an ideal universally recognized by the Irish artist of medieval days. That this lofty thought guided the hand of him who wrought the Tara Brooch is revealed by the work on the back. It is as beautiful as the front,

although the style of decoration is different and the treatment less conservative. The design shows two main panels, engraved with spiralliform patterns, executed with a delicacy of touch that parallels penmanship. In their own class, both patterns and workmanship may be said to compare with the finest manuscripts. Cloisonné enamels in dark blue and red add to the alluring effect, the settings calling to mind similar work on the Chalice of Ardagh.

Of the numerous other penannular brooches that have been discovered from time to time in different parts of Ireland the individual examples vary in artistic merit as well as in historic interest. As a rule, they are constructed of silver or bronze, occasionally of gilt, and range in size from a type little more than an inch across to the extremely large specimens. Of the latter class the Killamery Brooch ranks first in artistic conception. It is about twice the size of the Tara pin, with an irregular ring measuring four and one-half inches in its lesser

diameter, five and one-fourth in the greater.

Of striking design, the Killamery Brooch features a most distinctive style of ornamentation, impressive in its elegance and bold simplicity. An unusual treatment of the terminal plates is seen in their central portion, where four irregularly shaped planes, inclined at an angle, rise to meet a depressed square adorned with silver filigree. Amber studs, showing a simple interlacing motif of silver, appear at the corners of the ring plates, while other interesting decoration includes bramble work and the divergent spiral design. As is usual with these Irish brooches, the style of ornament on the pinhead accords with that on the flat terminal rings, the inclined planes and the depressed square being repeated. The tiny masques occurring at the lower corners are also noteworthy, as is likewise the fine enamel stud, which bears a likeness to some of the cloisonné on the Chalice of Ardagh.

The reverse side of the brooch displays two principal panels of interlacing, zoomorphic design, revealing grotesque monsters with gaping jaws, an

effect frequently found on tenth century work. A detail of special interest is the Gaelic inscription now scarcely visible. It reads: "Or Ar Chirmac," meaning "A Prayer for Kirwick," or "Kirby" These words, doubtless, offer a clue to the former ownership of the pin, but do not assist in determining its date.

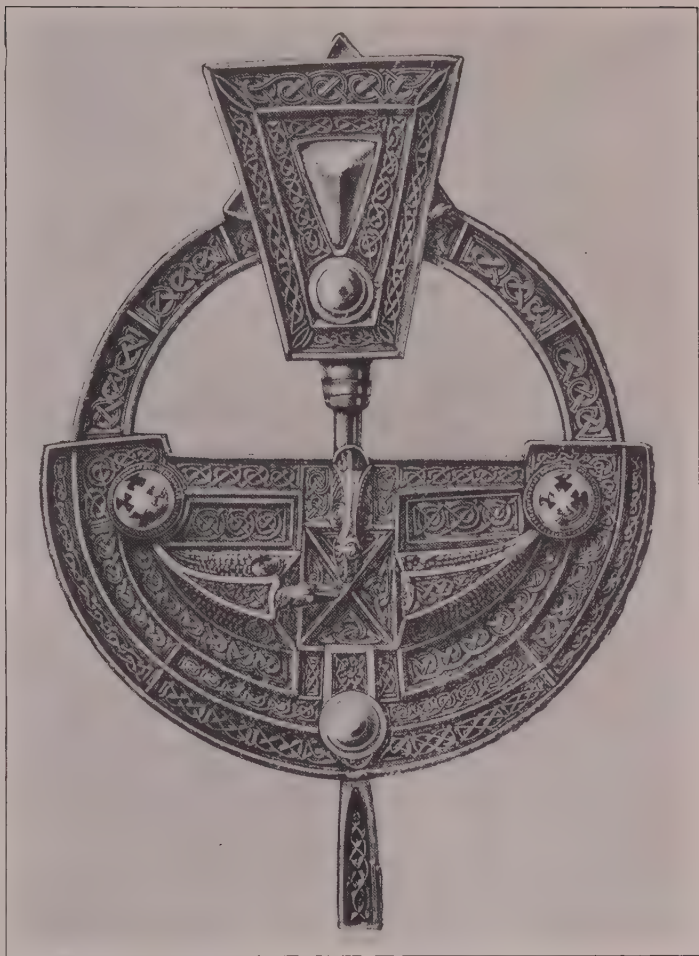
Very different from the preceding is the character of the Cavan Brooch, sometimes referred to as the "Queen's Brooch." Made of gilt bronze, it was discovered in County Kilkenny and is attributed to the twelfth century. The ornamentation consists solely of carving and filigree, no settings of any description being used. The upper part of the hoop is treated in a mode somewhat uncommon. Instead of being flattened, as is most frequently the case with this type of fibula, this portion of the brooch retains its tubular form and is overlaid with magnificent deep carving. The chief decoration on the terminal rings consists of handsomely carved motifs, shaped similar to a trefoil, this device being repeated on the pinhead. Finely carved human heads occur at the upper and lower juncture of the terminal plates.

Three of the four brooches found with the Chalice of Ardagh are of the same class as the foregoing. They are of silver, partly gilt, and fine specimens of metalcraft. The largest, commonly called the Ardagh Brooch, closely resembles the design of the Tara pin, although far less ornamental. The decoration is exceedingly lovely, however, displaying numerous panels of filigree interlacements, in addition to fine gilt bosses adorned with cruciform motifs in turquoise blue cloisonné. In size the Ardagh Brooch approximates the Killamery fibula, being four and three-quarters inches wide.

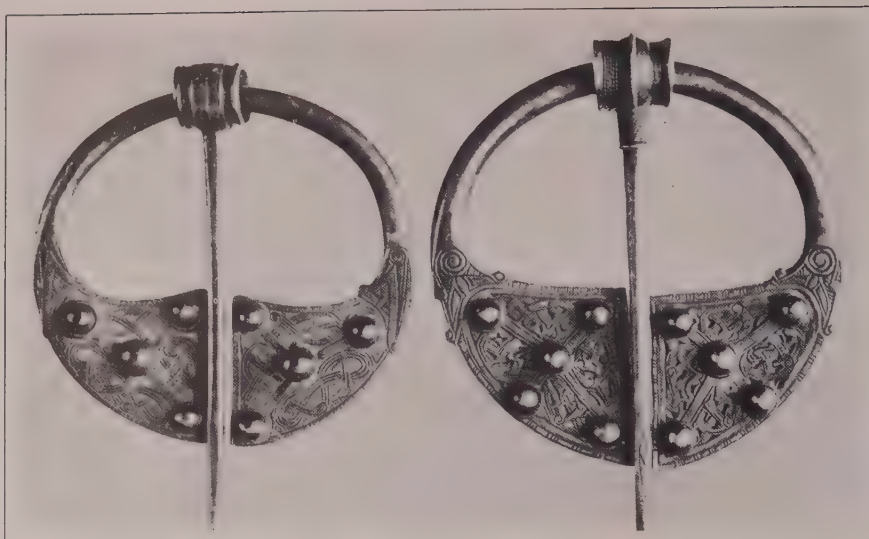
Two of the other pins of the Ardagh find are very similar to each other, the general shape of their terminals being sub-triangular, with the principal panels almost identical in form and decorative treatment. The details of one in particular bear a marked resemblance to the Killamery Brooch, the influence of the same school being suggested. The pinhead of the Killamery Brooch and those of both the smaller Ardagh pins are very much alike, the enamel work on all three resembling that on the Ardagh Chalice.

One of the loveliest of the true penannular fibulae is the Kilmainham Brooch, in which the ring plates are not joined. Its highly decorative terminals are in the form of a quatrefoil, giving the brooch the general shape of a horse-shoe. The ornamental work on the ring plates is grouped about a square motif in relief, showing an interlacing device that is especially interesting on account of its surprising similarity to a figure found woven in Coptic textiles of the seventh century. At the head of the hoop appears an elegant ornament inlaid with filigree and set with colored glass, the remainder of the ring consisting of panels of filigree interlacements alternating with studs of paste.

The Ballyspellan Brooch, another Kilkenny



THE ARDAGH BROOCH



LEFT: BROOCH FOUND IN VIRGINIA COUNTY. RIGHT: THE BALLYSPELLAN BROOCH

find, discovered in 1806, is one of the finest of the divided ring type of fibulæ. Intertwining serpents form the pattern of the front, while on the reverse side appears an inscription of the utmost interest. It consists of four lines of Ogham, the only example of the kind ever discovered on a brooch. The words have not been deciphered, but it is believed that they represent only proper names. Ogham, is a very old Irish cryptographic writing of which the key has not yet been found. A place of special distinction among Irish fibulæ should be accorded the University Brooch of the true divided ring type. The most prominent feature of the pin lies in the openwork terminal plates, whose centres are adorned with brambled bosses of metal. Intertwining figures of animals form delicate tracery on the surface of the pin, the fame of the mammoth Irish elk being perpetuated in the pierced design. The upper portion of the hoop, tubular in form, is surmounted by a crest of scallops, a feature found on no other Irish brooch. The collection of Trinity college, Dublin, now claims the University Brooch.

A comparatively simple type of the large

penannular brooch, very different from any of the aforementioned, dates also from the tenth century. The rings on these fibulæ were developed to immense size, the length of the pin proportionately. The decoration consisted mainly of brambled bosses or bulbs of metal on the head of the pin proper, a corresponding adornment being placed on each side of the break in the ring of the brooch. The thistle was a favorite motif, one side of which was sometimes made smooth and incised with a simple interlacing device. Many fibulæ of this class have been discovered in Lancashire, Yorkshire, the Orkney Islands, as well as in the Isle of Man, and with them are usually found

coins bearing dates from 910 to 975. As the places mentioned were dominated by Irish influence at one time, it is evident that the pins were either made by Gaelic workers or by those who had come in contact with them.

Small brooches of gold and of bronze, beautifully designed and finished, occasionally come to light in Ireland, the refined character of the workmanship adding much to their historical and artistic value.

KILMAINHAM BROOCH





"CINDERELLA"

BY WILLY POGANY

MURALS OF FAIRY TALES

IN HIS BEAUTIFUL decorative murals at the Children's Theatre in New York, Willy Pogany has caught the real spirit of childhood and fairyland. He has an eerie imaginative quality that reminds one of the poetry of Walter de la Mare but is more robustly human. The paintings suggest the advantage of having a single artist decorate an entire auditorium. There is delightful unity of feeling together with fascinating variety. The artist has given enough of familiar

Willy Pogany's decorations for Children's Theatre hold real spirit of childhood and elf-land

ROSE HENDERSON

legend to establish a pleasing intimacy and has added so much of his own engaging fantasy that the old fairy-lore is enriched with a rare new charm.

While he has an unusual sense of the purely decorative, of filling of architectural spaces with effective composition, Mr. Pogany does not fail to invest his figures with poetic reality. In the center of the left wall as you face the stage is a charming nocturne representing Cinderella's flight from the ball. A pale, elusive



"JACK IN THE BEANSTALK"

BY WILLY POGANY



"THE FLYING TRUNK"

BY WILLY POGANY



"THE PIED PIPER" AND "THE PRINCESS AND THE GOLDEN BALL"

BY WILLY POGANY

green, the dominant hue, is given a satisfying warmth by dull rose in several of the costumes and by soft yellow from windows and doors of the lighted palace. Down a broad stairway in the centre of the panel trips the frightened Cinderella, a dainty, wind-blown creature, dropping the fateful slipper as she flees to the waiting coach. In front of this is a narrow panel of sunlit meadow, with a goose-girl and shepherd-boy. Then comes Jack and the Beanstalk, an elfish whimsicality, and on the opposite side of the stage the Flying Trunk careens heavenward in a joyous panel of blue sky and blue sea, sailing close to a fluffy white cloud and high over a pink and gold castle. Beyond this is a slim panel and a slim princess, she of the golden ball which was rescued by the frog

who became a prince. On a large wall-space opposite Cinderella, the Sleeping Beauty reclines in her leafy bower. Vines festoon roofs and pillars, and the red costumes, red towers and yellow and green walls enrich the gay and lovely scene, while over it all is the drowsy magic of the fairy spell. Other pictures are The Princess and the Swineherd, Hansel and Gretel and Little Red Riding Hood. Beside a balcony door the Seven Dwarfs huddle in a listening row with a mysterious moonlit forest towering above their heads.

Quaint details complete the atmosphere of this unique auditorium, such as the rich decorative bits above the front panels done in lovely reds, yellows and greens. A grotesque Puss-in-Boots and the Pied Piper, on opposite sides of the room,



"THE SLEEPING BEAUTY"

BY WILLY POGANY

march close against the ceiling. The stage curtain has a border of rabbits, and large lights above and in front of the stage shine through miniature hanging castles, red-roofed and yellow-walled. Other lights are shaded and concealed by colored ceiling plaques decorated with circus figures. When the auditorium is filled with a child audience

watching *The Prince and the Pauper* or some other youthful play this Children's Theatre is a most artistic realization of the dream of its founder, August Heckscher, who established it with the Heckscher Foundation for Children in the building that covers a whole city block at Fifth Avenue and 102d Street.



"HANSEL AND GRETEL"

BY WILLY POGANY

After enjoying Mr. Pogany's paintings, it is pleasant to find the artist as delightfully individual as his work. There is a kind of Pan-quality about him, a magic of youth that refuses to grow up and become conventionalized. "A Pied Piper among artists," one of his friends has called him. In a big bare studio above Broadway Mr. Pogany creates the virile, fanciful pictures that have made him famous. And he can paint with a roomful of artists gossiping around him. They seem unable to intrude upon the aloof world of his imagination. Mr. Pogany is Hungarian by birth and went to Paris to study and paint while still a youngster. He is largely self-taught and he has kept his originality along with its youth. In Paris he made caricatures and humorous drawings for *Le Rire*, sold occasional pictures, formed interesting friendships and laughed at poverty. Collars and ties were superfluous with him. Also winter overcoats and carefully balanced meals. He dined sumptuously on *pommes-frites* when he had enough money, and his splendid physique went through hardships unscathed.

He worked a little under Julien and in the Colarossi classes. And finally he went to London

and obtained a commission to illustrate a children's book which proved a great success and was the forerunner of a long list of juvenile volumes filled with the blithe, spirited drawings that children understand and love. Then came those delights of the book connoisseur, Pogany's illustrations for *The Rhyne of the Ancient Mariner*, *The Rubaiyat* and the Wagner series. Pogany has illustrated over a hundred books. Settings for *Le Coq d'Or* and *The Polish Jew*, as well as scenes and costumes for the Fokine ballet *The Thunder Bird*, for *Sumurun* and *The Magic Melody* are stage triumphs of Pogany's. He is versatile in medium as well as in theme; drawings, etchings, paintings and stage design express the various phases of his personality with its singular blend of delicacy and vigor.

Mr. Pogany says that he likes doing murals better than easel paintings. The flat stretches of wall appeal to him as a delightful surface for the play of color and drawing. And when a mural is finished the artist can usually rest assured that its surroundings will remain the same. He fits the painting into its environment and its effect is not destroyed by incongruous furnishings.



"THE SENTINEL—MONUMENT VALLEY"

Property of W. F. Bigelow

BY JAMES SWINNERTON

A PAINTER of the SOUTHWEST

JAMES SWINNERTON is a painter of deserts for those who know them. Regardless of blood or breed or degree of artistic education these will find in his work the poignant essence

of the mysterious Lands of Silence—the spell that binds men to them. And those others, who have only wondered what was this spell, will find it here.

James Swinnerton is the pioneer of a vast new territory for American painters; he has charted its main trails, put it "on the map"—placed it in American art. And this is an achievement. For our American deserts are a national asset, mines of beauty. No other quarter of the globe has anything to compare with them. Yet, except for a chance, superficial glance at some solitude from

James Swinnerton who lives the life of a pioneer and frontiersman portrays the beauties of the desert

JOHN BREGK

the windows of a speeding train, we hardly know that they exist.

Of late years many thousands have visited the Grand Canyon. Who can travel that road without having

many an aspect of gorgeous, haggard grandeur printed on his mind, or miss the pang of parting from it as the slow miles turn that page? For memory is a poor place to treasure them; even a deep impression tarnishes in the dull life of towns. But the canyon country is only the fringe of that desert of deserts, the Painted Desert, which is even more stupendous in its ultimate effect on a beholder.

Why has this theme evaded canvas until now? Because at the outset seemingly insuperable



"RUINS OF KITSEEL, MORNING"

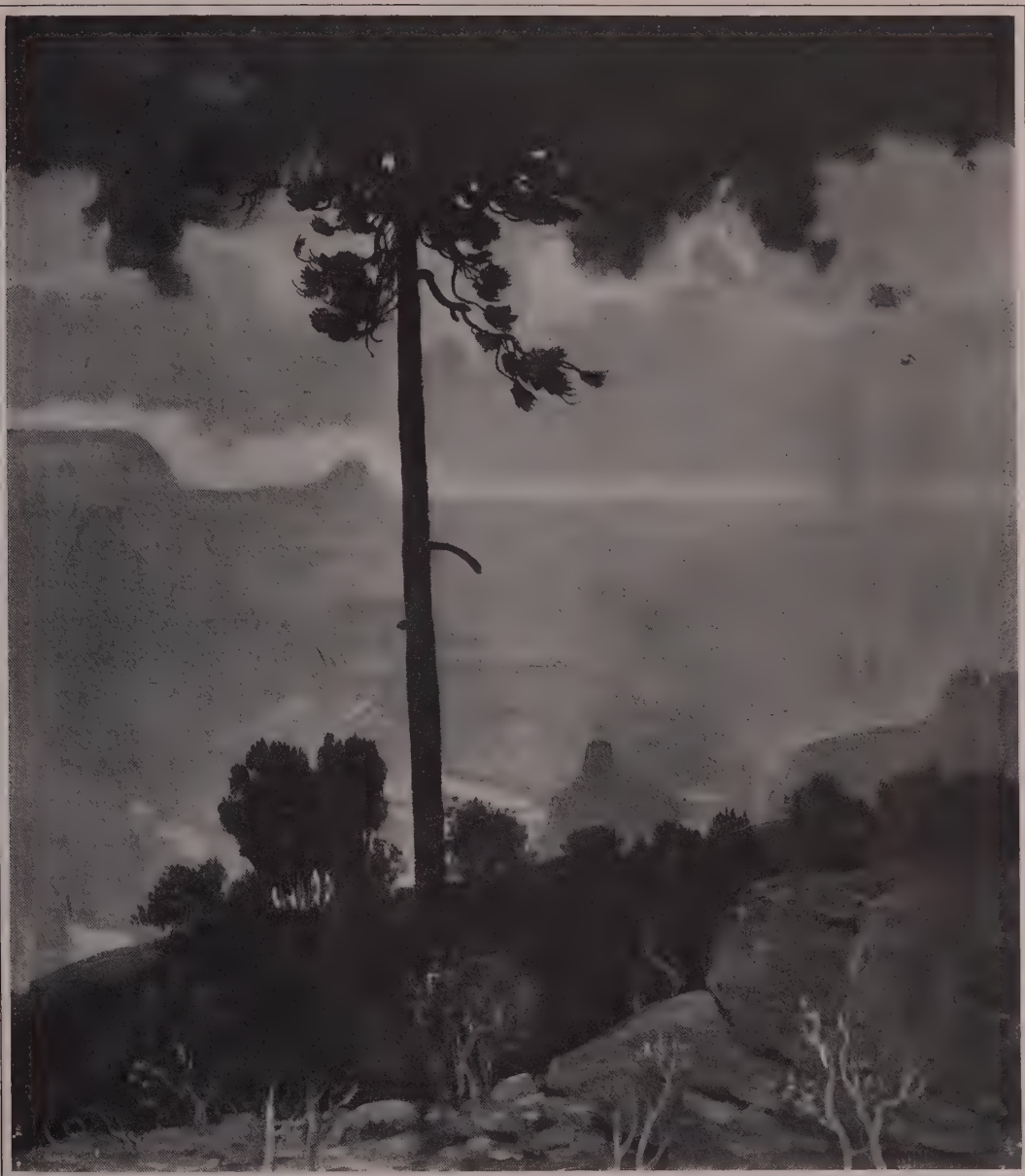
Courtesy of Babcock Gallery

BY JAMES SWINNERTON

technical details hampered its expression. Many artists have attempted it. They have caught its pictorial qualities—its flash, its contrasts, its strange and massive contours. Or they have centred on its local color, Indians, cowboys,

prospectors—men the wasteland has partially translated into its own terms. But to record the mystic, spiritual splendor of the land itself was beyond them.

James Swinnerton has found the way. If, as



"AFTER THE SHOWER, GRAND CANYON"

BY JAMES SWINNERTON

he says, he merely breaks a trail for others who will surpass him, the footprints of the pathfinder will even underlie their own. For their landmarks will be the principles he is evolving. They will see that this land is paintable, as it is livable, only on its own terms.

He seems to have been guided by the same infallible instinct which guides a coyote to dig his waterhole in the smooth sand above a hidden spring, because he is as authentic a part of it. If you would know just how authentic, ask about him from the first Indian you see there; he'll savvy

"Jim Swin." Or inquire at Flagstaff, where he's ubiquitously known as plain "Jim," the best of "mixers," an inimitable story-teller, and a painter without rival.

Not that Flagstaff folks claim to be critics; they only claim that "Jim" gets into the desert and the desert gets into him until you can always "feel the grit under his fur." They imply that he's indigenous, and so you would take him to be—far too indigenous to be identified with the Swinnerton of newspaper fame—if you did not know the facts. You will likewise hear him claimed



"CLOUDS IN MONUMENT VALLEY, NORTH ARIZONA"

BY JAMES SWINNERTON

by San Francisco, where he was born, a son of Judge Swinnerton who made his mark in Californian jurisprudence, and by New York, where he began his versatile career. For his art has been through various vicissitudes though never, since

he first oriented on it, has he wavered from his greatest aim.

New York started him in more ways than one. Too many young men have sacrificed their human contacts to the slow struggle before they "arrive."



"COMING STORM, MOJAVE DESERT"

BY JAMES SWINNERTON

James Swinnerton was incapable of this mistake; he was too friendly, too genial, and too ingenious to boot. Finding that the price of popularity came high, he was inspired to cash in the most abundant of his natural resources, his sense of humor: He fathered Little Jimmy of the comic cartoons.

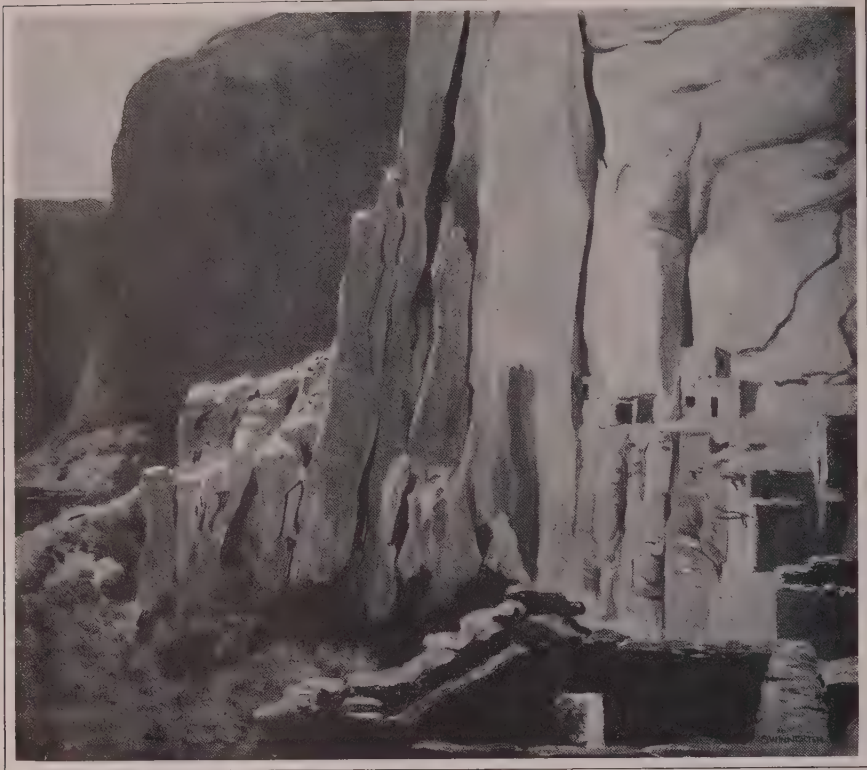
Gilbert Seldes, in the *Seven Lively Arts*, states that Swinnerton fathered the comic strip idea. Whether or not this can be refuted, Little Jimmy is considerably the oldest still to flourish. Furthermore, it buttered the artist's bread and left him free to pursue his painting with all the zest of a favorite avocation. Earning and studying at the same time was burning the candle at both ends; his goodfellowship melted it in the middle. He was sent west, less to recover than to put off that grim day when he'd need to "lay out his last clean shirt." He was too ill to work—and that means very ill indeed in a man of his boundless energy—but never too ill to play, a little at a time. So he kept on painting.

Then it was that he discovered himself as an interpreter of the barren wildernesses. Having done so he set to work in earnest. As for dying—well, as he himself puts it, "Most people scare themselves to death anyway. I quit worrying about it—hadn't time. I had something else

to do." The impression you get is that he merely lost his individual selfconsciousness in the broader consciousness of his surroundings, and that in this surrender he found the strength to express his poignant perception of them. Here was all he needed. For he had already mastered the mechanics of his craft; in his special line nobody was competent to teach him more. Such knowledge lay "in Mother Nature, not any man's brain." So the sage country seems to have the ultimate claim on him. It was the making of him as an artist as well as the saving of him as a man.

Judged by ordinary standards, the old ranger trail—far grander than the one to El Tovar—which leads to his favorite haunt on the very lip of the Grand Canyon is the last outpost of conceivable reality. Beyond it the Painted Desert slips off in solitude over the edge of the world. How could any man, whatever his genius, set this down in strict accordance with the technique which applies to misty England, hazy France, or any other land within half a thousand miles of surf? Swinnerton breaks every rule of common art, if he must, in faithfully obeying the stringent rules Nature herself lays down for him.

His canvases are soundly composed, but always on Nature's own patterns. They are black-



"CORNER OF BA-TA-TA-KIN RUINS, NORTHERN ARIZONA"

Courtesy of Babcock Gallery

BY JAMES SWINNERTON

tail country, or antelope, condor peaks or reptilian valleys, with such fidelity that you can sense these unseen figures lurking in the stillness. Each bush sets in the space where its grasping roots would starve out an encroaching rival. For from long truth-telling about what meets his eye he is become sunwise as a bird, windwise as a buck, and earthwise as the prairie dogs themselves.

So the boldness of his palette gives off more than mere paint; you can catch the smell of the sage, the taste of the dust, the burn of the glare. His skies, especially, are masterly. Does he paint a cloud? Then you can feel the wind it rides on against your cheek, and watch the leafed sprays bend in unison. Such honesty is convincing. In addition to it, he translates his subjects always through a mood. This humanizing quality is a part of his eternal freshness. He might paint the same scene a dozen times—because he caught it in a dozen moods and sensitively perceived its variations. Each least change by daylight or dark, at dawn or sunset, in gale or calm, would be set down. But the result would be something new. He never duplicates a success, nor overlooks what he terms a failure. And he is no studio painter. Each year those mellow, colorful distances absorb him, in the fact as well as in the spirit. He goes out

to live among his friends, the Hopis or the Navajos.

Into his pictures come their moods, their customs, and their historic background. Not legend, but authentic records of the vanished "Little People" who hid their towns in monstrous caverns in fear of the winged enemy who "could carry off a man." What that enemy might have been is mere conjecture now. He knew the ruins of Betatakin, Kit Seel, Mesa Verde, and more by the time the archeologists first became aware of them. And he is one of the white men you can number on the fingers of one hand who have seen the five-hundred-foot stone span of the Rainbow Bridge "over behind Navajo Mountain."

His Indian cronies show him these things. And in return he puts forth such a plea in their behalf as "Here Ends the Trail"—an aged Indian with his three day's stock of water and his day's supply of corn staggering up the slope to dead Betatakin to die in the city of his forefathers. Only the stoicism of the desert itself and the innate idealism of man can so ennoble the discarding of an outworn life.

James Swinnerton gives you this, and more besides. "What right," he asks, "have we to meddle with such a faith?"

HERE AND EVERYWHERE

Hic et ubique? then we'll shift our ground.

THE PLAN of the Los Angeles Museum of History, Science and Art to open the first unit of the new Los Angeles Museum in November with what promises to be a real Pan-American Exhibition of oil paintings has a profound significance not only local but national and international. In its local aspect this exhibition is highly important since it includes the cooperation of the board of supervisors of Los Angeles county (think of an American county board of supervisors being interested in an art show!), the board of governors of the museum, and of the patrons and friends of the institution. In its national aspect it will once more draw the painters of all the states into a closer artistic relation and will make for an interchange of ideas and a correlation of American art ideals achieved nowhere so completely and so fittingly as in an exhibition of this character. It is one of the most admirable features of this plan that it hopes to have an adequate representation of the work of Canadian painters whose work is too little known among us (I recall a particularly brilliant display of Canadian paintings in New York a few years ago) and of that of the artists of Latin-America. This should give us a comprehensive panorama of the pictorial art of the Western Hemisphere, much more representative in fact than is ever seen in official groups of European art shown here, for it is a part of the American genius in arranging exhibitions of this kind that the "official" note is happily absent. Unquestionably our international expositions of this kind are eminently more satisfactory than in the case of foreign displays where a ministry of art must control the selection of work shown and where, too often, art politics show a heavy, deadening hand.

The date selected for the opening and closing of this Pan-American exhibition, November 3d to January 1st, mark an interval when tourists to California are many. Their presence there and attendance at the Los Angeles show will do much for American art propaganda, the opening of a new museum being an attraction in addition to the exhibition itself. Artists and friends of art the country over will delight in the prospects held out by Los Angeles and will wish it every success. One of the inevitable results of an international exhibition of this kind is to reveal to Americans what a living thing the school of American art is and how superbly it reflects American character in its portraits and landscapes.

AUSTRALASIA seldom appears in the news of the art world north of the Equator save when a rare Australian painter appears among us or when that continent's chief art fund acquires a noteworthy painting in London. Of New Zealand no mention of its art activities ever reached me until the National Academy of Design in New York announced it was sending a considerable collection of paintings by its members to a South Seas exhibition to be held in Dunedin, New Zealand, in November. Of course "South Seas" was simply a romantic title and the soft, yielding influences of the real South Sea island life have nothing to do with the keen, practical hard-working New Zealander (types of whom we saw in the Anzacs of World War memories) any more than it had to do with us, outside of the moving pictures. My curiosity being aroused as to "why Dunedin in art?" I satisfied this wanting to know by consulting the encyclopedia.

In the seventy-seven years of its existence the colony that has become Dunedin has established an Athenæum and a museum (my source of information says these are noteworthy buildings, the museum having a fine biological collection) and a school of arts in the university. But the rest is silence in so far as the art activities of Dunedin are concerned. But the final sentence in the encyclopaedia's description of the city and its neighborhood struck me as being full of promise to the American artists whose work has been sent to New Zealand. It reads: "Gold-dredging, in the hands of rich companies, remains a primary source of wealth in the district." Where there are gold and rich companies there ought to be a market for our National Academicians' pictures!

WORDS COME to an editorial desk in all sorts of forms. In letters, in manuscripts, in the newspapers and magazines, in books, in proof sheets, on photographs, in art announcements. Sorted out, they rustle faintly in the process of magazine making, sometimes to reappear as some other words in the form of articles, book reviews, editorial comments. Out of all these words as they come to the desk originally may emerge one or two that unconsciously link themselves into a train of thought seeming to track its way over many countries and a great space of time. Thus the word "Canada" in connection with its pictorial art and the name of the late Willard L.

Metcalfe in the proof of an article attached themselves together to form an inquiry as to what state a people arrives at before its art takes on a strength and vigor worthy of its greatness? Canadian pictures have an undeniable strength, particularly in their color which has a certain resemblance to that of the Glasgow School. American pictorial art, of which Willard L. Metcalfe's is a perfect example, is conspicuous above all else for its charm.

Yet "charm" is not the quality one would select above all others to describe either the American character or the American landscape. American character and American characteristics were probably never so much impressed upon the world at one time as in the instance of our troops and sailors in Europe in the World War. Charm was not their dominant characteristic. Leanness of face and figure, physical and mental alertness they showed, and American humor running over. It is curious to note in this connection that British pictorial art is above all charming. Indeed it can claim no higher qualities but the sister ones of sentiment and lovely color. And for physical alertness and endurance, for love of fun made vociferously and without too keen a regard for the feelings of others, all the troops of the British Empire were our peers. We are presented with the two greatest nations of the world today, in national wealth, in population, in world influence, fashioning no greater quality than charm in their pictorial art.

Ruminating in this fashion the thoughts roam over Europe of today for a clew to this problem's solution. Wherever the eyes focus in imagination, on the art of the Scandinavian countries, the Russia that is permanent in art, Germany, Austria, Spain and Italy, all one sees is sharply positive reactions to the spell of the traditional French Salon with its various slight mutations as the seasons pass. "In art," once wrote the French critic Jacques de Biez, "we care more for the true than even for the beautiful." And William L. Brownell declares that the French artist "cares less about subject and more about treatment." Possibly in this combination of a passionate and enduring zeal for truth and technique may be found the answer as to why French art schools and its Salons have dominated the world now these many years since Munich lost its prestige of sombre toned and sentimentally influenced style.

But there must be a force beyond these two forces of truth and technique to account for real and great vigor in the art of a nation. The last contribution of France to decoration was the Empire style. Its last most vigorous school of

painting, as representing the classical, was that of David, Proudhon and their ilk. World power cannot wholly account for this since Great Britain was more powerful then, just as the United States is more powerful now. Evidently comparative poverty, and its consequent hardships in living, must enter largely into this relation of vigor and strength to a country's art. For as Scottish art, in spite of the comparative poverty of Scotland as compared with England, is more rugged than that of the Southrons, so Canadian art—and the Dominion is poor indeed compared to us—is more vigorous than ours. Indeed painting in the United States in the second quarter of the last century had those dominating French traits of truth and technique more soundly implanted than they are with us today. And everyone in our land had a harder time of it in living between 1825 and 1850 than they have now. If at the end of things we will have to content ourselves with having a school of painting chiefly conspicuous for its "charm" we can take comfort, at least, in the thought that the American school of landscape and figure painting in particular is simply the most charming in the world.

NATIONAL INTEREST in art is one of those things difficult to put one's finger on precisely. We know by countless signs in the form of monuments, museums and architectural control of city planning abroad how fundamental general art interest is in the countries of Europe. And to our shame we know how completely that spirit is missing in the American character. The people themselves, either at home or abroad, in their daily lives give to us no indication of this very marked disparity. Stevenson's inn-keeper in *An Inland Voyage*, who regretted his inability any longer to visit the Paris museums where "one felt the spark," is not a common type. Such statistics as I have ever been able to see of museum attendance in London and Paris show no appreciable gain over that in our American museums. These obvious external symptoms give us no help toward an understanding of this thing of national interest in art. National and municipal appropriations for art are the last things to be thought of in the United States when it comes to making up the national or civic budgets. The uncompleted Tomb of the Unknown Soldier in Washington is one proof of this. It is twelve years since the Altman bequest was made to the Metropolitan Museum of Art under condition that it should receive a suitable installation in the way of one gallery sufficiently large to display it properly. Appropriations from the City of New York have come so

slowly that the work of installation has not been finished as yet.

National wealth does not appear to enter into this question with us. The richest country in the world, yet our inclination toward spending of our enormous resources nationally on art does not grow in the least appreciable measure. The shockingly sad spectacle we have presented to the world this summer by not being represented at the great Exposition of Decorative Arts is a measure of our indifference. The coldness of our State Department toward the invitation of the French government made us appear provincial, inept. We appear to be as stupidly indifferent toward art in such a foreign relation as we used to be toward South American trade. In the matter of national wealth few countries can present a greater contrast to us than Russia under the Soviet government. Yet, as Sir Martin Conway tells us in his new volume on *Art Treasures in Soviet Russia* that the Soviet government has planned an elaborate scheme for rearranging the national collections, establishing new museums, turning the great private palaces into special museums for furniture, porcelains, textiles or what not. It is estimated that upward of thirty years will be required to carry out this program completely. The root of the matter appears to be that art is not sufficiently practical in the United States and artists and the friends of art do not try sufficiently hard to make it so. The formation by New York art dealers of an association devoted to American art propaganda is not a mere gesture. It is the result of a stern conviction that such a plan is a vital necessity. Everyone whose vocation or avocation is with American art must realize this need and work for it.

WHEN GUY LOWELL designed a circular court house for New York city some years since, a plan that was abandoned and which brought forth in Mr. Dana's *Sun* an ironical description of it as "New York's bull ring," he at least called attention to the possibilities of beauty in the circular design. Just what they may be is exemplified in the winning design for the Harding Memorial to be erected at Marion, Ohio, which is by Henry Hornbostel and Eric Fisher Wood. The memorial is circular in form with an open court surrounded by a colonnade, Grecian in character. One of the unusual features of the design is that the interior court will be a grass plot on which will rest the sarcophagi of the President and Mrs. Harding and the drawing submitted in the competition by Messrs. Hornbostel and Wood showed trees between the openings in

the colonnade, a note that is not the least happy feature of the plan as a whole. According to the present plans the exterior of the memorial is to be of granite and the interior of marble, these being of granite and the interior of marble these being described as "perpetual symbols of rugged effort and chaste character." The memorial is to stand north of Marion Cemetery near the Marion-Columbus highway.

THE TURKISH ART for the Turks! For the second time since the former Ottoman empire became a republic the government of that country has instituted an art competition in which not only are foreign artists excluded but the traditional adherence to the prescriptions of the Koran against the representation of the human figure has been set aside. This competition is for a new issue of stamps that are intended to be a decided contribution to philatelic art. Designs are to be submitted showing a portrait of the president of Turkey, Kemal Pasha, a view of the valley of Kizil Irmak, another of the ancient fortress of Angora, and scenes portraying various historic events of the country. Competitions such as these two, confined exclusively to Turkish artists, must be a good thing for that country economically. Turkish design has been static for many years. The arabesques, to which their commercial designs have been wholly confined, have grown monotonous and uninspiring. Turkish metalwork in particular, which shows the strongest influence of the Ottoman state religion, may be vastly improved in its variety of design if the Turkish art for the Turks enjoys such freedom from the old religious inhibitions as the present philatelic competition affords. In view of the interest in things Turkish, other than rugs and cigarettes, the Western World would eagerly welcome something like a Renaissance in Near Eastern art.

AS A DESCRIPTION of a portrait this one by Bryson Burroughs, curator of paintings at the Metropolitan Museum of Art, of a recently acquired head of an elderly man by El Greco is fit to stand in the company of Walter Pater's famous word-picture of the Mona Lisa. Printed in a recent issue of the *Bulletin* of the museum it reads:

"It is the likeness of an emaciated man of sixty or thereabouts. He is bald but for the few wisps of hair above his enormous ears; his moustache and pointed beard are scanty. On his narrow shoulders a fur-trimmed cloak hangs loosely and his head settles down so that it seems to be supported not by the neck, but by the projecting ruff which he

wears according to the fashion of the time. The attitude alone would express one whose life is in his thoughts, whose brain is active out of proportion to his feeble body, even were the features blotted out. But they are here intact, just as the artist saw them and set them down, and the look of vehemence and spirituality which he has given to his sitter is overpowering. The ardor of the dilated, querulous eyes in high arched sockets, the mouth which appears to twitch with impatience and exasperation, the long narrow brow and the sunken cheeks—these make the face unforgettable. He is subject to visions and hallucinations, one would say; a neurotic and perhaps insane; but a person of distinction and refinement at the same time. In his presence one thinks instinctively of Don Quixote with his world of disorderly notions. But Don Quixote for all his generosity and nobility was a laughing-stock, and our old gentleman could not have been ridiculous no matter to what extent he was unreasonable and eccentric."

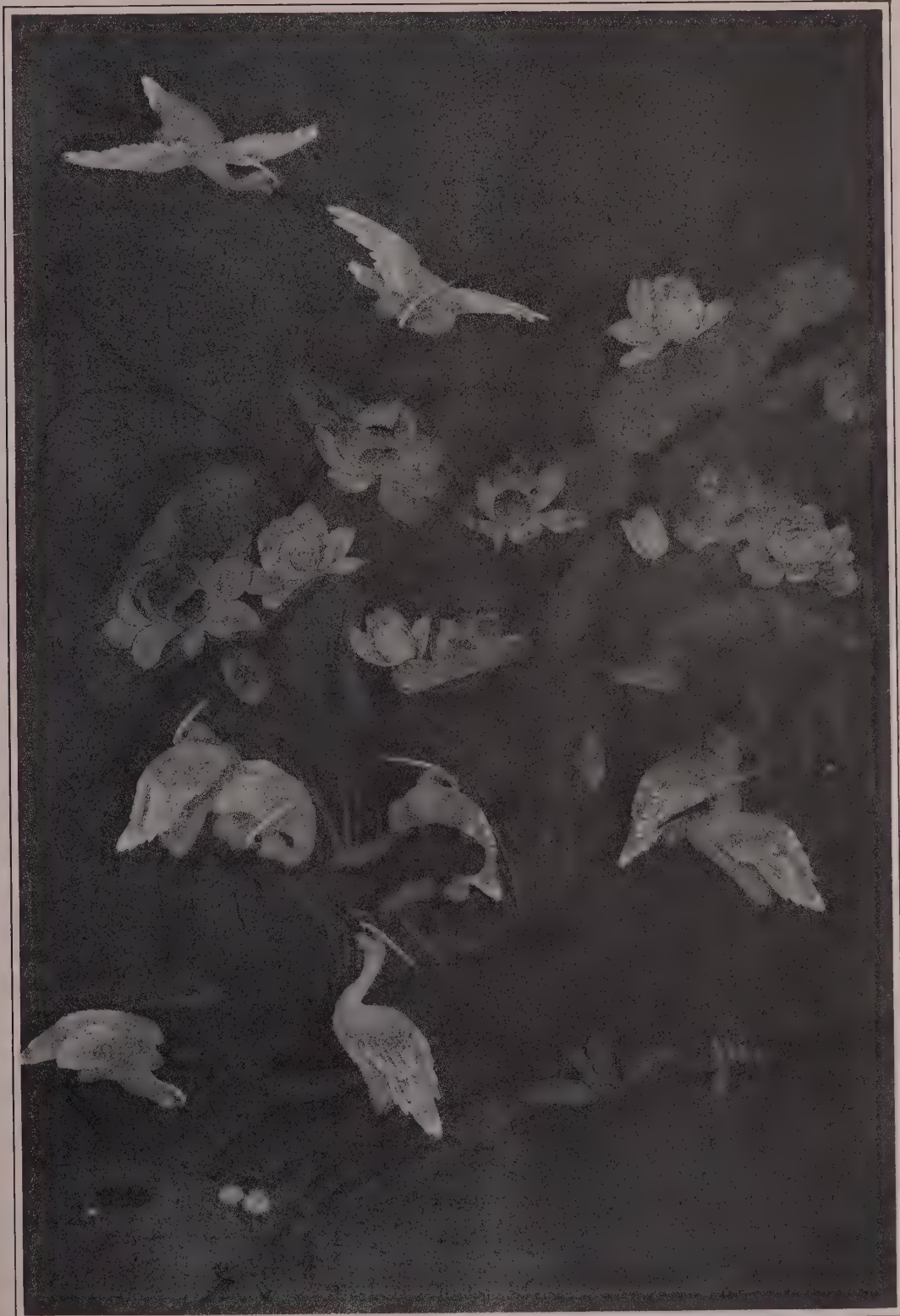
JAPAN proposes to try the experiment, more patriotic than practical in this special relation, of converting the old battleship Mikasa into a naval museum off Tokosuka. The vessel was condemned to be scrapped under the Disarmament Conference Treaty held at Washington but owing to the leading part the Mikasa took at the battle of Tsushima in May, 1905 (she was Admiral Togo's flagship in the first division of his fleet), the Japanese government decided not to scrap the vessel but make her useless as a warship by turning her hull into a floating museum. In this respect the Mikasa will be more of an historical museum than one devoted to maritime memorabilia since the exhibits are to include relics, papers and other objects concerned with the Russo-Japanese War. As all wars produce paintings of battles and war ships in action the Mikasa floating museum may naturally be expected to include these. It will be interesting to see if the Japanese will develop a special talent for making a vessel into a museum.

WHEN J. PIERPONT MORGAN died it appeared that the princely art patron in the United States had passed away forever and with the demise of Henry C. Frick a few years later this seemed to be a certainty. But nothing is certain in life and experience from the past should have encouraged us to believe that a patron of the arts worthy of the name would be sure to appear, sooner rather than later. In so far as the art world of today is concerned such a personage has appeared in the case of John D. Rockefeller, Jr. Mr. Rockefeller first attracted attention through

his art purchases several years ago by paying a quarter of a million dollars for a group of black hawthorn Chinese porcelain jars. More recently he paid upwards of a million dollars for a set of tapestries from an old French chateau, reproductions of which were first allowed to be published in INTERNATIONAL STUDIO. Last year Mr. Rockefeller amazed and delighted Europe and America by giving a million dollars to the French government to aid in the restoration of Rheims Cathedral and the gardens at Versailles. This summer he gave \$600,000 to the Metropolitan Museum of Art for the purchase of George Grey Barnard's Gothic museum in New York City, this to be conducted as it stands as an annex to the Metropolitan. And as a proof of the catholicity of his art interests he has given \$30,000 to the Art Centre in New York to aid its work in linking together more practically art and industry. Fortunately the princely art patron is a figure that never disappears from history.

THERE IS NO SENSATION left in the realm of art discovery to compare with that of finding a new painting by Jan Vermeer at Delft. Up to June last there were only thirty-nine of his pictures of acknowledged record known and then in July came the news from London that M. Knoedler & Co. were showing in their galleries in that city what appears to be in all likelihood the fortieth Vermeer. The panel is a tiny thing, only seven by nine inches, and is believed to be a portrait of the artist's wife. Expert opinion favors the Vermeer authorship of the work which has been in a private collection in France for one hundred and three years since it was sold at an auction held in Paris in 1822. Its being recorded in that sales catalogue is a fact of which students of Vermeer appear to have been in ignorance.

BRANCH LIBRARIES long have been a recognized part of the operation of making books as convenient as possible for the public. The idea was developed originally in the mid-England cities of Manchester and Birmingham and it is in England that the scheme of a branch art museum was first put in practice in the case of the Bethnal Green Museum, London. We are now to have the second branch art museum in the case of the Cloisters Museum of Gothic Art in New York which is to be conducted by the Metropolitan Museum of Art. Unlike all other museums, however large or small, this branch will not only be administered from the main museum but will have no resources other than its collections such as reference books or similar material.



"CRANES AND LOTUS FLOWERS." MING PERIOD

Courtesy of Jan Kleykamp Galleries

A SHELF of NEW ART BOOKS

THE PRINCIPLES OF DECORATION. By R. G. Hatton. Charles Scribner's Sons, New York. Price, \$3.50.

THE TENOR of this book," writes Professor Hatton in his preface, "is on the whole to urge the decorator to approach his work with the triple intention of making it vivacious and effective, intellectual and interesting, and to proceed as if no decoration had ever existed before—not from conceit of his own abilities, nor in contempt of the past, but in order to get rid of the tendency to use inherited ornamental and decorative forms, so many of which are neither vivacious nor interesting." This admirable idea receives rather a shock, particularly if the reader has read this quotation in the preface, in the decorative illustrations Professor Hatton uses in connection with his text. For these are, unless copies of or adaptations of the antique, thoroughly modern British in character. The "tenor of the book" would have been much more impressive if the author had depended upon his text alone for in this he makes affirmations much more effective than are his illustrations.

THE LATER CERAMIC WARES OF CHINA. By R. L. Hobson. Charles Scribner's Sons, New York. Price, \$30.

TO HIS FORMER elaborate and comprehensive works on *Early Ceramic Wares of China* and the *Wares of the Ming Dynasty*, R. L. Hobson, Keeper of the Department of Ceramics at the British Museum, has added this third monograph which is a natural sequel to the second volume in this series. It also naturally ends the trilogy for it carries the story of Chinese pottery and porcelain down to our own times since it deals with the potter's art under the Ch'ing dynasty of the Manchus, or from the year 1644 until as recently as 1912.

As is the practice in works of this character there is a sharp division in the make-up of the volume, the text running to 153 pages in the first half of the book, the remainder of it being devoted to the illustrations of which there are twenty-six in color and over one hundred in black and white. In view of the high quality of much work in color reproduction now published, the color plates in this costly volume are not particularly satisfactory in light of the fact that the tactile values of the porcelains reproduced are scarcely indicated, only form and color remaining. And one may well ponder the worth of studying Chinese porcelains in particular through black and white reproductions when their color is so prominent a factor in the lure of these pieces.

Mr. Hobson does not pretend that there is much original matter in his text, for the ground has been worked over too extensively for that in recent years. What he has chiefly aimed at "is bringing the subject-matter up to date and making certain necessary emendations." Modest as this statement is Mr. Hobson's text is important and valuable in its completeness and interest. Mr. Hobson is one of the small company of English writers who recognizes the importance of American collections of art objects, for in writing of the great assemblages of Chinese porcelains in the western world, after referring to those of Europe he writes: "America is not less favored; indeed

in some respects it is even more so, for the vast collections in New York are not only rich in all varieties of the Manchu porcelains, but they are distinctly superior to the European in the matter of monochromes."

Introducing this special field of porcelain with a historical survey of the Manchu dynasty and of the general processes of porcelain making in connection with the long enduring porcelain centre of Ching-tê Chên, he devotes separate chapters to the early Ch'ing ware and K'ang Hsi blue and white; *famille verte* porcelain enameled on the biscuit; *famille verte* enameled on the glaze; K'ang Hsi monochrome porcelain and colored glazes; Yung Cheng porcelain (1723-35); Ch'ien Lung porcelain (1735-95); the nineteenth-century porcelain; the porcelain of Fukien; pottery of the Ch'ing Dynasty; Chinese ceramic shapes, and designs on this pottery and porcelain. There is also a chapter on European influences on Chinese porcelain which assumed such notable proportions in the eighteenth century.

THOMAS CHIPPENDALE: STUDY OF HIS LIFE, WORK AND INFLUENCE. By Oliver Brackett. Houghton-Mifflin Co., Boston. Price, \$15.

OLIVER BRACKETT is wise in the generations of the Chippendales. He has confined himself in this comprehensive study of the greatest of all the Chippendales to Thomas, who was baptized on June 5, 1718, at Otley in Yorkshire, who wrote *The Gentleman and Cabinet-Maker's Director* in 1754 when he was about thirty-six years old, and who died in 1779 "aged about sixty-one (or sixty-two according to record at St. Martin's-in-the-Fields)" as the careful Mr. Brackett states his chronology. This record does not concern itself with any Chippendale but Thomas nor with the firm after his death. In spite of what this writer says about investigations in the last twenty years bringing "to light many important facts which have partly lifted the veil of mystery so long enveloping this elusive personality," the above quoted record shows that the precise date of Thomas Chippendale's birth is not known and therefore his exact age cannot be fixed. Certain it is that no one is likely to be misled by so definite a recorder of the known records as is Mr. Brackett.

This passion for exactness led the writer of this work to making an effort to illustrate it with examples of furniture actually made by the great Thomas. In Harewood House and Nostell Priory in Yorkshire there are pieces of Chippendale furniture and the original bills for the same still preserved but (and this is the fly in the ointment to the expositor of the life and influence of Thomas Chippendale) the bills are from the Chippendale firm and not definitely from the subject of his study. And the best he can say for these examples of furniture is that "apart from the question of records, the furniture of these houses reflects so plainly the character of Chippendale's work that there seems little doubt that the commissions were carried out by his firm, although it is much to be regretted that evidence cannot be produced." Mr. Brackett would never do to write catalogues for furniture auction sales.

The extraordinary thing about Chippendale's career, aside from his work as a cabinet-maker, was his writing, editing and publishing the *Director*. Nothing is known of

his life as boy, youth or young man up to the time this work was in course of preparation to indicate that he had any education other than that of an eighteenth-century apprentice. Yet in spite of this he published what was practically an original work in its field as it still remains one of the great landmarks in the history of his craft. The native ability he brought to his craft was pressed to the limit in connection with the publication of the *Director* and he appears to have been as wise as to the merits of publicity as any twentieth-century theatrical manager. Brackett's chapter on this work is the last word in the record of it. In addition to sixty-one plates and many illustrations in the text, three of Chippendale's original drawings are reproduced and, if one cares to study such things, reproductions of the accounts for furnishing several famous English homes.

BRITISH ARTISTS, Edited by S. C. Kaines Smith. DAVID COX, by F. Gordon Roe; WATTS, by Ernest H. Short; BARTOLOZZI, ZOFFANY AND KAUFFMAN, by C. H. S. John. Three Volumes. Price, \$1.50 each.

OF THE BRITISH painters to which these three volumes in this admirable series of handbooks are devoted, Cox and Watts are noteworthy insular artists whose vogue has never achieved much eminence outside the Empire. On the other hand the group of foreign members of the Royal Academy in the last half of the eighteenth century to which John's work is given are pretty well known the world over, "Bartolozzi prints" being household words in the United States and Angelica Kauffman's paintings having a decided popularity ever since we began to devote our domestic interiors to glorifications of the Georgian era in decoration.

Roe's monograph on David Cox is based on several biographies of merit so that this little book sums up completely everything the general student of art will ask to know of Cox's life, work and recorded paintings and watercolors, an appendix giving a very complete list of these. Short's work on Watts has behind it for completeness a sound bibliography and the picture he gives of his subject is wholly satisfying and makes clear to the reader Watts' work.

John's contribution to the series on the foreign members of the Royal Academy, between 1750 and 1800, includes sketches of Zoffany, Angelica Kauffman, Bartolozzi, Cipriani, Zucchi, Biagio Rebecca, John Francis Rigaud, Zucarelli, De Louthierburg, Nicholas Thomas Dall, Dominic Serres and Fuseli. In addition to the accounts of these painters lives the text includes lists of their works in the public galleries of Great Britain and Ireland.

PORTRAITS OF TEN COUNTRY HOUSES DESIGNED BY DELANO AND ALDRICH. Drawings by Chester B. Price. Introduction by Royal Cortissoz. Doubleday, Page & Company, New York.

IN THE CONCLUSION of his introduction to this book of drawings Mr. Cortissoz says: "That is the conclusive merit of Delano and Aldrich's style—its linear discretion and restraint, its delicate expression of a certain refined elegance, in a word, once more, its serenity. The artist, said Whistler, is known by what he omits. Here is a type of architecture which well illustrates the principle. . . .

"Such a structure may be in its essence a place of luxury, yet it will be in no wise ostentatious; the traits making it a place of delight will declare themselves gently, unobtrusively, as though with the restraint, the measure, the fine courtesy of an enlightened social order.

"The romantic house has gone out of fashion because its redundancies had no real relation to the tone and movement of American life. It is in more polished, more reposeful, more distinguished terms that that life is now architecturally clothed. Social progress has fashioned a finer technique and it is mirrored in houses which, no matter how luxurious, are significant of a finer taste. Delano and Aldrich, in their denotement of this fact, point to the best achievement of the architect, his active concurrence in the spirit of his time."

The illustrations to this book are reproductions of sixty-one drawings by Chester B. Price of plans and various views of ten houses. The houses vary in scale from the rather modest one of Mr. Delano to the palatial estate of Otto H. Kahn. To a consideration of their architectural merit Mr. Cortissoz has left little to be said. And this splendid architecture has found a fitting expression in Mr. Price's drawings. "Pencil renderings" of the kind which every architectural student learns to make are not usually more than a rather bald and conventional statement of a rigid perspective drawing. They are often adequate. And with that faintest of praise they may well be forgotten. Certainly they are not to be recalled in connection with Mr. Price's work. He has succeeded in doing that most difficult thing—preserving the accuracy without which an architectural drawing is valueless and at the same time making his drawing things of beauty. He has caught, one feels sure, the spirit of each of the houses which he portrays; to see the drawings is to know the houses intimately. Both in his selection of compositions and in his facile technique, which he adapts to each new problem of texture and material, Mr. Price proves himself a master.

THE ART AND SKIES OF VENICE. By Camille Mauclair. Brentano's, Inc., New York.

AS A "PICTURE BOOK" of Venice this large volume would be distinguished through its many charming watercolors of views in that city by Pierre Vignal reproduced in facsimile, its admirably selected paintings used to illustrate the letterpress, and its photographs of Venetian buildings and canals. But in addition to this its text is by Camille Mauclair, the Parisian art writer whose style is always delightful, whose statements of fact are impeccable, and whose opinions in matters of art authoritative and instructive. M. Mauclair does not pretend to add to our knowledge of Venice, its history, its architecture or its art. He has "sought only to speak of the joy of living in one of those rare haunts of beauty still left in the world, where what is called progress has not been let loose to destroy the grandeur of the past" and to offer her "his personal homage."

This aim takes the form of a brief preface outlining the salient facts in Venetian history, five chapters on Venetian painting from her Primitives of the fifteenth century to its decline in the eighteenth, and subsequent chapters on her architecture, sculpture, industrial art, the city, the islands, concluding with one on Venice and modern art. Modernism to M. Mauclair apparently means Ziem, Whistler, Henri Le Sidaner and Monet for he carries his list of names no farther than these. It is refreshing once in a while to find an informed spirit who stops where Mauclair does here.

ART IN EVERYDAY LIFE LEONORA R. BAXTER



SEVENTEENTH CENTURY SPANISH BED

Courtesy of the Pomposa Company

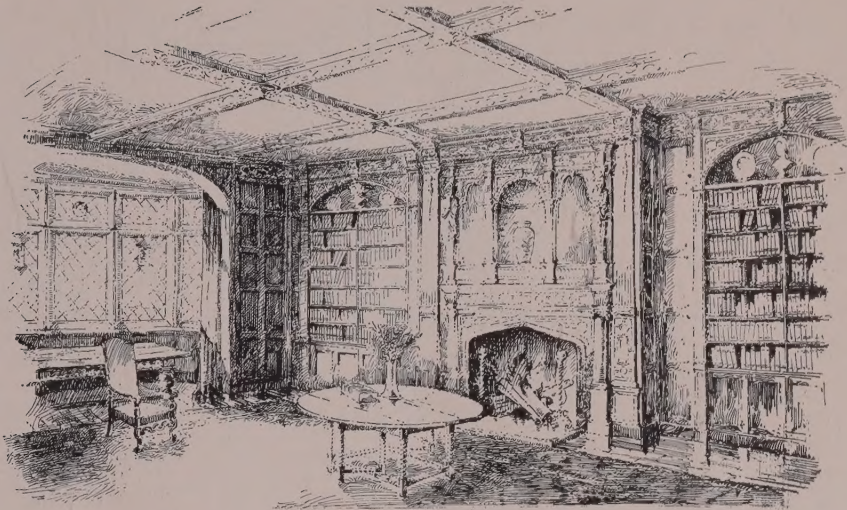
THE ROMANTIC LURE of Spain enhances with time, and modernists are keenly interested in acquiring bits of beauty which lend to present-day life some of the atmosphere and charm of that enchanting country. Especially fitting as a background for wealth is the Spanish interior, with its great uncluttered spaces, and air of quiet grandeur. The rooms of Spanish mansions are of simple structure—wide stretches of white wall are appreciated for the decorative contrast to rich hangings of damask, tapestry or velvet. With few accessories is achieved a dignified interior of distinct personality. Of much importance is the Spanish bed, and authentic examples are eagerly sought. The one portrayed is owned by the Pomposa Art Trading Company of New York, and comes straight from the palace of the Marques de Villareja in Madrid. It is particularly interesting because it was taken from the boudoir of the Donna Pomposa (daughter of the Marques), who is now President of the Pomposa Company and is proving that aristocrats of the old world, as well as the new, can make good in business. This bed is six feet long by three wide, and is of Catalonian origin, showing French influence of the late seventeenth century. The wood is probably walnut, and the finish is polychrome. The old-gold floral designs are surrounded by bands of green, upon a background of dull Spanish pink. The spread is soft rose damask of the same period and strikes a final note of sumptuous beauty. Incidentally, it is amusing to recall that Spanish ladies of high degree were never quite so comfortable as when in bed. Ladies were not supposed to recline in public—if not well enough to sit upright in a straight back chair or on a stool without a back, they remained in bed, in the privacy of the “alcoba,” which is synonymous with bedroom. The day-bed was frowned upon by the rigid Spaniard, even under the influence of the lax Bourbon regime, and, in fact, it is still despised by the old-fashioned aristocracy. Of interest to collectors is the announcement that the Pomposa Art Trading Company will open additional galleries in October. In this Spanish patio one will find the cream of Spanish furniture, each piece enhanced by romantic association and the mellowing touch of time. The only reproduction will be the chimney-piece, copied exactly from one in the home in Toledo Spain of El Greco, the famous Spanish painter.

ROBERT ADAM was of a Scotch family of good social position, and Robert early showed a talent for drawing. He was ambitious and decided that he could only attain his ideals by study and travel in Italy. He returned to England in 1758, with his classical taste firmly established, and destined to be one of the important influences of the eighteenth century. He went into partnership with his brother James, and together they became the most noted architects of their day. The list of their buildings is long and interesting, and much of their architectural and decorative work is still in existence. Perhaps it seems like putting the cart before the horse to suggest that Adam influenced the style we call Louis XVI, but in the transitional period between Louis XV and Louis XVI, the beautiful Adam style, well developed just across the Channel, was greatly in demand in France, and the two have so much in common that Louis XVI furniture may be used in an Adam room with perfect fitness. Adam usually designed his furniture for the room in which it was to stand, and he often planned the whole house, even down to table silver and door-knobs. In whatever he did, one feels the surety of knowledge, and the refinement of good taste, led by a high ideal. Philip Suval is the fortunate owner and exhibits in his art shop a pair of original and rare Adam wine cellars, one of which is illustrated here. They are of mahogany, sixty-eight inches high, and twenty inches square. The edges are fluted, and front and sides are carved with trellis ornamentation and urn designs. The pedestals are fitted with zinc-lined cupboards, and surmounted with finely shaped Greek urns, used as wine coolers. These wine cellars were part of a famous collection of original Adam furniture and were sold for a small fortune at Christy's in London.



ADAM
WINE
CELLAR

*Courtesy
of Philip
Suval*



A JACOBEOAN LIBRARY

Courtesy of Frederick Rose & Co.

THE ARTISTIC VALUE of English design in furniture and interior decoration is cordially acknowledged, and those who love and understand it often experience difficulty in choosing between periods, so great is the beauty of each. The illustration pictures a Jacobean library, exhibited by Frederick Rose & Company. The Jacobean period covers about a century—from sixteen hundred and three to sixteen ninety. In its earlier stage, therefore, it is Elizabethan in spirit, and in its old age is largely influenced by the dominant taste of the French court. The general impression of a Jacobean interior is elegance—an elegance derived not only from dignified style of architecture and furniture, but from the rich hangings and tapestries, warm panels, low and beautifully ornamented ceilings, the stately mantlepiece, and the cosy bay-window, with its colorful chintz and gorgeous cushions. Perhaps the first thing to attract one's attention is the lavish use of paneling. In the example given here, the room is paneled from floor to ceiling, and the wood used is natural oak. The ceiling is done in a tone just off the white and the floor is laid in oak boards of random width and length. Each detail is supplied with exact fitness, and with the trained perception of an artist. Because America is largely of English descent, we frequently hark back to our ancestors when we come to build the home of our dreams. Mr. Young, of Frederick Rose & Company is an Englishman, and brings over from the old country original rooms of all periods, and reproduces them with such perfect artistry that one cannot distinguish the old from the new. If one wishes an English architectural interior, there is no better place to find it than at Frederick Rose & Company.

selections were absorbed by churches. The high candlesticks illustrated is one of a pair, brought from the Church of Madonna di Casaluze, in Aversa, and was probably produced in Florence in the late seventeenth century. It stands five feet five inches high, the spread is three feet one inch, and it is exhibited in New York by Luigi G. Pacciarella, an importer of rare Italian antiques.



FLORENTINE IRON CANDLESTICK

Courtesy of Luigi G. Pacciarella

THE BALANCED and symmetrical beauty of Italian iron work has an artistic value all its own. The renaissance of Italian art ignored the ironworker, but in the sixteenth and seventeenth centuries we find a return to decorative designs of great charm and versatility. In this period the genius of Caparra influenced all craftsmen in metal, and his light and inimitable touch is seen in the example portrayed here. The floral character of the design is typical, bespeaking the love of nature so frequently discernible in Italian art. The best ironwork of that day was done in Florence and Venice, and perhaps the choice

FROM THE earliest dawn of history mankind has been intrigued by the desire to explore and chart the globe.

There were always those who stayed at home, and by scientific study sought to learn what lay beyond the horizon, while other adventuring souls sailed boldly toward the inscrutable line of sea and sky, and found new worlds to conquer. Map making began with the ancient Egyptians and Babylonians, when embryonic property rights made it necessary to fix meets and bounds for taxation. This

practice was later continued by the Greeks and Romans, but modern map making dates from the work of Claudius Ptolemy, the astronomer and geographer of Alexandria. His manuscript *Geography* (circa 150 A.D.) was the authority for over a thousand years, and was the first to indicate latitude and longitude. The age of discovery and exploration was greatly stimulated by map making. The Catalan world map, made in 1450, now in the Royal Estense Library of Modena, Italy, and the world map of Genoa by an unknown author, were both supposed to have influenced Columbus, as well as the French and English



MAP OF GALLIA NARBONENSIS
Courtesy of the Gotham Book Mart

navigators, and the Dutch and Portuguese, who sought to penetrate the Far East. And so on, down through the centuries, men of distinguished ability, scientists and artists, have made maps, and we of the present day are privileged to use and enjoy these colorful fragments of history, in many novel and interesting ways. Their decorative value is almost unlimited, and enlightened moderns eagerly seek and absorb them. At a very unusual book shop, by name, The Gotham Book Mart, I have recently run across the most complete and fascinating collection of old maps, silhouettes, samplers, and fashion and flower prints, of all countries and periods. Here also one finds the original atlases (by such masters as Blaeu and the famous Ptolemy) from which the maps are taken. And in another corner are the old fashion and botanical magazines, most of which run from the seventeenth century to the nineteenth. The maps show little figures of sea monsters and sailing boats and other characteristic designs of the early periods, done in beautiful color, and one of them is illustrated here, but lacking the color, much of its charm is lost. I haven't space to speak of the comprehensive assortment of books in this shop, but to visit The Gotham Book Mart means that you will spend hours rummaging among rare and varied treasures, and come away with something that will be a joy forever. As I write, the hard lines of my typewriter are softened by rays from my lamp. A very modern electric bulb surmounts an old Italian vase, and shines softly through an ancient map of the Adriatic. Go to the Gotham Book Mart, to choose the century and the color that gives the glow you want, and to select a book that can't be found just anywhere.

AN UNUSUAL phase of needlework, from a remote corner of the world, is represented by the Kashmir rug known as Numdahs. They are made entirely by hand from Tibetan goat hair, and the designs are done in oriental colors of unusual beauty and brilliancy. Only vegetable dyes are used, insuring a durability that defies

washing, cleaning and rough treatment. This industry flourishes in the villages of Stringar and Gulmarg, in Kashmir. Kashmir lies north of India, in the Himalayas, and is an independent country, although under British protection. The natives ignore the encroachments of occidental civilization, and abide serenely by their ancient traditions, pursuing the occupations of their forefathers. The making of rugs seems to be a family affair. The family goat, being truly the goat, gives his hair to produce the felt, which is turned over to the head men of the village, and each member of each family is held responsible for a certain share of the embroidery. The task completed, the rugs are packed on the backs of bullocks and then follows a tortuous journey of a hundred miles or so to the nearest port of embarkation. And we absorb them casually, for little money, not dreaming of what has gone before. Britishers in India began to import these rugs to England centuries ago, and it is interesting to know that some of the best designs of the Jacobean period are taken from them. It is only recently that they have been brought to



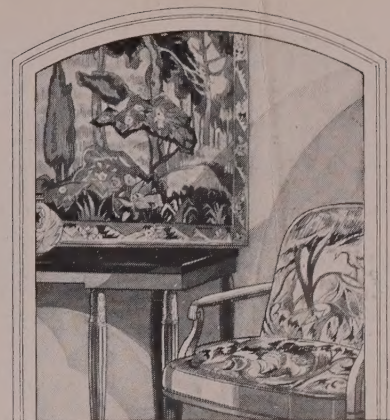
NUMDAH RUG WITH TREE OF LIFE
Courtesy of the Reed Shop

this country for commercial purposes, and they can be seen in all colors and sizes at the Reed Shop. The one illustrated is from there, and pictures the oldest and most favored design, the Tree of Life.

The department, "Art in Everyday Life," was begun last October, and has successfully rendered a definite service to readers of *INTERNATIONAL STUDIO* by establishing a practical point of contact between art dealers and those who seek the rare and beautiful, yet have no time or opportunity to keep in touch with offerings of the studios and shops. *INTERNATIONAL STUDIO* knows all the highways and byways of the art world, and will answer any inquiry, or put you in direct communication with any studio, shop or decorator mentioned in "Art in Everyday Life." Let us serve you.

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L'ART



MODERNE

The same breadth and boldness of treatment characterize this modern tapestry, and the chair covering especially made to use with it.

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This tapestry—"La Forêt de Fontainebleau"—is but one of the very modern designs available in Schumacher fabrics

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THE EDITOR'S FORECAST

THE NATIONAL ACADEMY OF DESIGN celebrates its centennial this year with a traveling exhibition. John Walker Harrington has written of the Exhibition and the Academy's often turbulent history for the next issue. He says, in part:

"Out of the fullness of time comes our National Academy of Design to show her treasures in retrospect as a Centennial Exposition and to account to all the world for her century of artistic stewardship. The oldest association of artists in the United States—who dares to call her venerable? Year in and year out she has renewed her strength like the eagle, listened to the fledglings who have cried out against her, smiled tolerantly, and taken many an insurgent brood back to her spreading wings.

"Her own youth was a hot and rebellious one given to flouting Dame Tradition and shouting cries of new freedom from high mountain tops, and still the old spirit stirs within her. By publicly celebrating her centennial, first in the national capital and later in New York City, she challenges us to look at her yesterdays of revolt against the established order, and to recall an eventful and fruitful past. . . .

"Futurists have raged and cubists imagined square things but the ancient and honorable Academy has been a bureau of standards all these years. She has been adding bright color here and a touch of fancy there, and has all the time insisted on the laws of composition, and held it to be her inalienable right to teach young persons to draw and to know symmetry and anatomy before they went seeking after strange gods."

BOTH BY GEOGRAPHY and temperament Paris is the ideal exposition city. In no other great city is to be found the combination of long vistas and beautiful sites, historic association and record of achievement. The Parisians enter into the spirit of a great show and leave nothing undone to make it a success. The present Exposition of Decorative Art, to which every country in the world was invited to send its most original productions, rivals the triumph of 1900 in interest. The interest, however, is primarily French. One of the conditions of the Exposition was that all exhibits should be absolutely original; each must show no trace of tradition. Naturally, therefore, the greater part of the display is French.

Twenty-six countries are, however, represented. Italy, England and Austria seem, according to Helen Appleton Read who has written of the Exposition for INTERNATIONAL STUDIO, to have suffered at the hands of their committees of selection. France, on the other hand, is represented by the nation's output, good, bad and indifferent. "The Exposition," writes Mrs. Read, "marks the coming of age of a new *decor*. It differs from any exposition of the past, which have come about with clockwork regularity to celebrate a nation's progress in art and industry—a Wembley, a Pan-American or a San Franciscan—in that it is a setting up of new standards, not a perfecting or adapting of the old. It is a definite break with the past."

The modern tendencies indicated by the various exhibits form the theme of Mrs. Read's article, which will appear in the next issue.

"SPORT," writes Richard Elmore for the November issue, "is the common denominator of American life. It

links in its great equation scholar and stoker; millionaires and human millions; bootblacks and bibliophiles. Its steel-thewed heroes and its rangy-framed heroines are worshipped alike in office and elevator car; in parlor and in kitchen. All the arts are bidden to glorify its favorites of diamond, ring and gridiron and to exalt its triumphs of muscle over matter. . . .

"Modern sculpture in responding to the call has a problem of presentation far more difficult than that with which classic antiquity had to cope."

How this problem has been worked out and the many notably successful solutions form the subjects of the article and illustrations. In addition to many reproductions of photographs of sculptures pertaining to sport, the cover of the November issue will be a color reproduction of "The Tackle," a bronze of two football players by John Frew.

FEW MEN write with the sympathy and understanding of artists which characterize the biographical sketches by F. Newlin Price. Perhaps the reason is that few men know them so well. Mr. Price adds to a rare appreciation of a painter's work, of the thing he is trying to do, a wide acquaintance among American artists. Readers of INTERNATIONAL STUDIO will remember with pleasure the articles by him which we have been privileged to print from time to time, and will welcome the announcement that another of his intimate portraits is to appear in the next number. The subject this time is Jonas Lie, a figure whose life and work, associations and background offer an unusual opportunity for the biographer. Mr. Price's article will be illustrated by two reproductions in color of paintings by Jonas Lie as well as by several half-tones.

IT SEEMS hardly credible that any field of American art should have been neglected by magazine and newspaper writers, yet the paintings in our churches and other pictures devoted to religious subjects have been given little mention. Although in the early years of American art there was but little painting of this kind and most of that done in a more or less classic manner, of late years there has been an increasing interest in religious themes among our artists. INTERNATIONAL STUDIO will publish, in the next number, an article by Joan Anderson in which this field of artistic endeavor, its history and contemporary tendencies, will be discussed.

OF THE LESS THAN FORTY accepted Vermeers (paintings by Jan van der Meer of Delft) twelve or thirteen, about one-third of the total, are to be found in America today. This is but one of the many instances of the migration of the old masters to these shores, but it is a singularly important one. Both from a purely esthetic standpoint and from a more commercial appraisal of the value of Vermeer's paintings, he has become one of the great in art. For the next number David Lloyd has written an account of Vermeer as both the painter of Delft and the prized old master of the collector.

"Golden Hour" by Willard L. Metcalf is reproduced on the cover of this number by courtesy of the Milch Galleries.